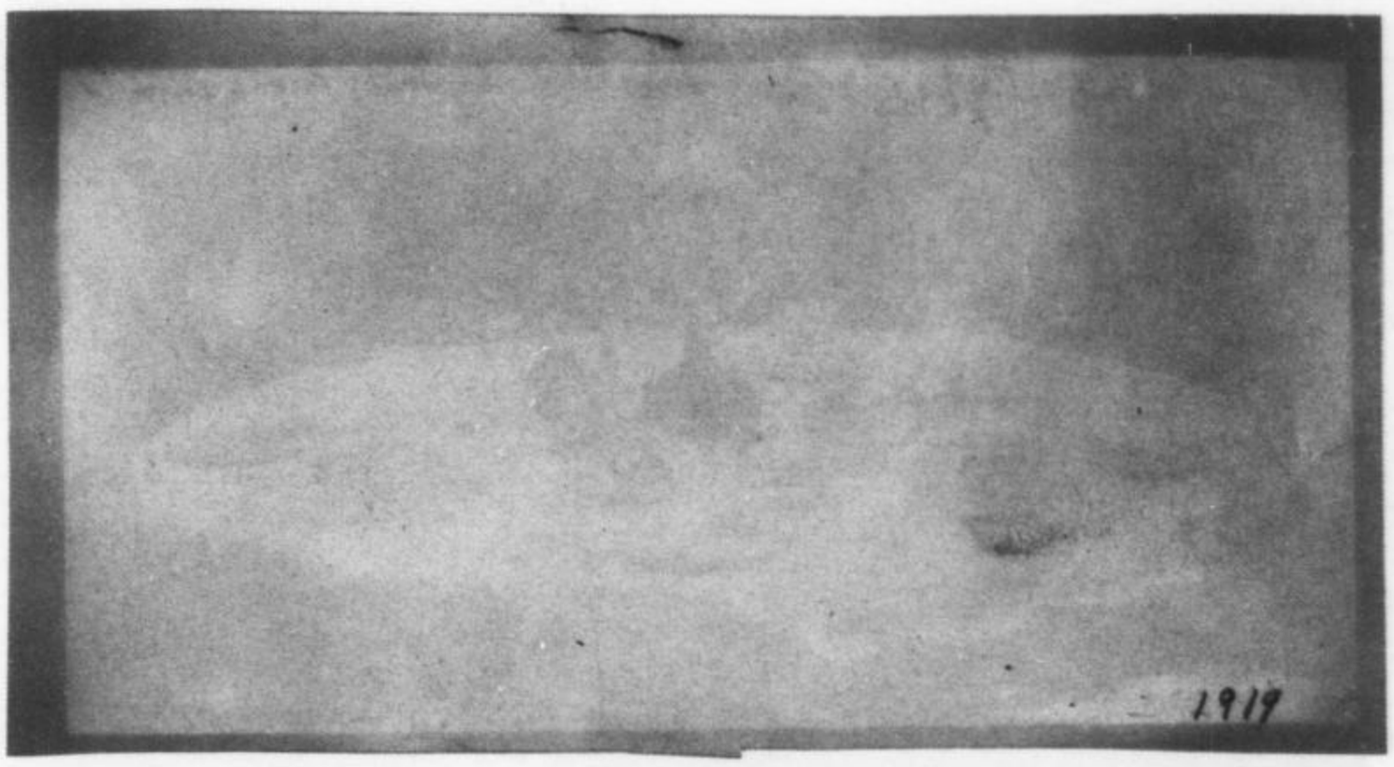
The Unesco Courier

AUGUST 1984 - 6 French francs



Eternal cinema

A time to live...

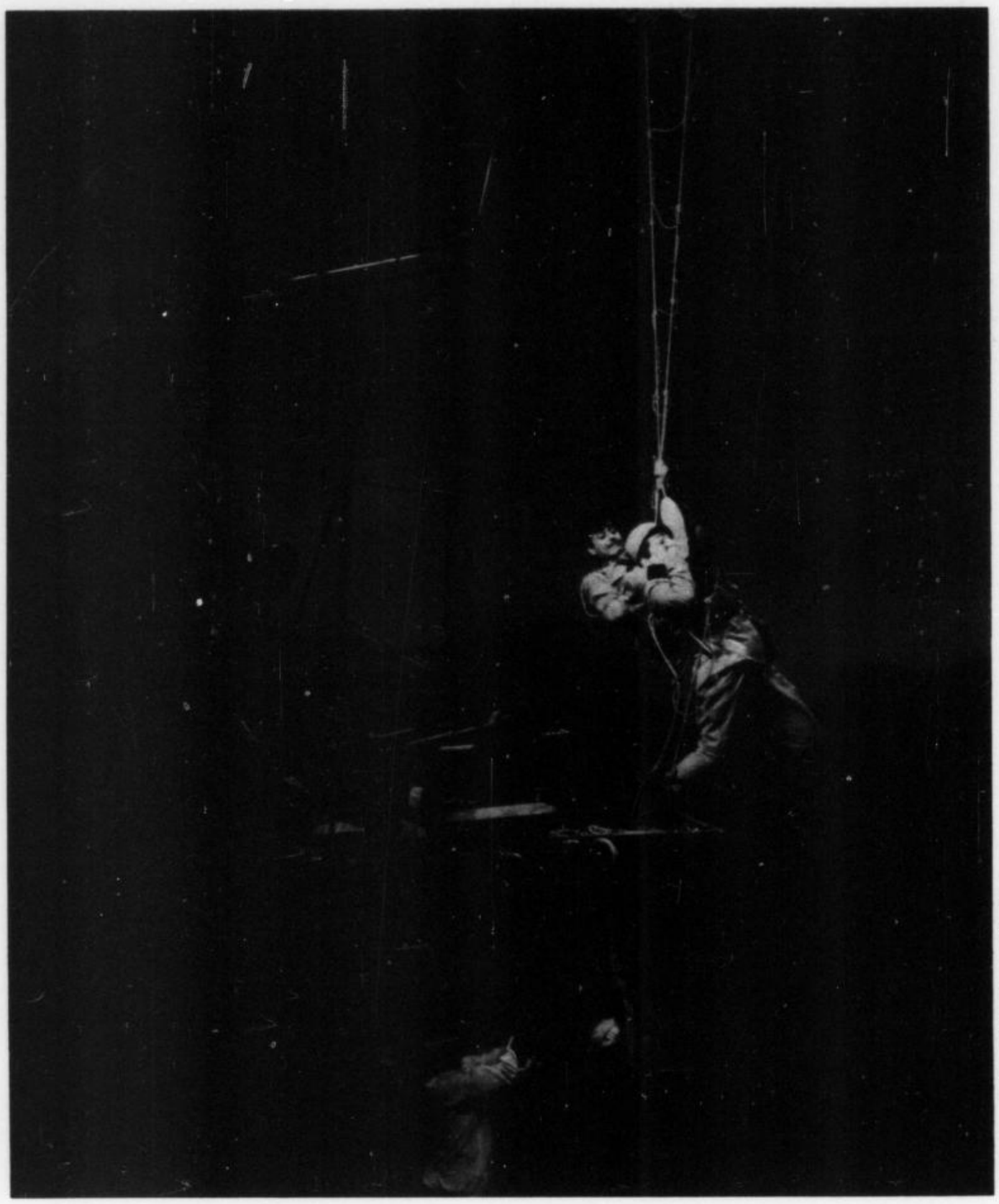


Photo Prem Sagar © Parimage, Paris

26 India

Living dangerously

Danger is a way of life for film stunt men, the unsung heroes of the cinema. Jumping off roof-tops, falling off horses, crashing cars at high speed, day after day, film after film, they risk their lives to add vicarious excitement to the humdrum existence of the average cinema-goer. Above, a tense moment for two Indian stunt men during filming of the Second World War adventure film *Lalkar*.

The Unesco Courier
A window open on the world

Editorial

August 1984
37th year

IT is a cruel paradox that the cinema, the most popular art of the twentieth century, should also be the most threatened. No art form has been (and continues to be) a prey to such destruction which, whether wilful or accidental, has caused losses on a massive scale.

The disastrous implications of these losses for the memory of mankind are now fully appreciated. In this issue of the *Unesco Courier,* which is entirely devoted to the safeguard and preservation of the world's film heritage, the two major causes of destruction are analysed in detail. One stems from attitudes of mind to films and the cinema; the other has to do with the chemistry of motion picture film.

The cultural value of the cinema was ignored and even denied for far too long, and the film was considered exclusively as a commercial commodity. In many countries huge quantities of film were thrown onto the scrap-heap, wantonly despoiled in ruthless and reckless waves of destruction unleashed whenever they seemed to be required by changing tastes and fashions in film and new technical developments.

Films are at the mercy of the support on which they are recorded: this support is always fragile and has a life-span that may be limited unless certain precautions are taken. "Chemical death" may strike very quickly and has played havoc with the films which were produced before the 1950s and recorded on nitrate material; in the case of these films losses have assumed the proportions of a cultural catastrophe.

A handful of pioneer film enthusiasts responded to the situation early on, bidding to win acceptance of the cultural value of the cinema and, often working in a climate of hostility, to preserve films they considered outstanding in collections which were the imperfect but useful prototypes of modern film archives. The International Federation of Film Archives (FIAF) was founded before the Second World War. The creation of the Federation, with its centralizing role, was the first step towards a world film archive.

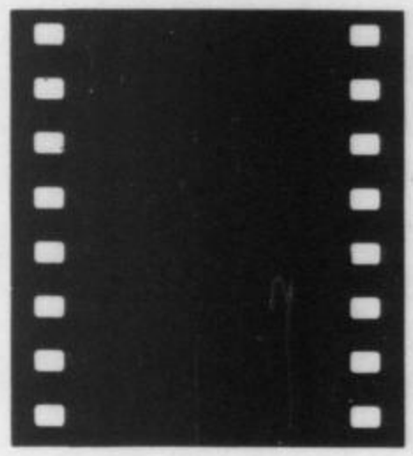
As the years have passed it has become increasingly clear that this form of defence of the cinema, if it is to be effective and comprehensive, can only be achieved as a result of international co-operation. In the last decade or so there has been a ground-swell in this direction which led in 1980 to the adoption by Unesco of a "Recommendation for the Safeguarding and Preservation of Moving Images" which fully recognized the status of an art which had suffered unjust treatment, and proposed to the international community measures for protecting both the heritage and the future of this great medium of communication.

In April of this year, a consultation hosted by the Austrian Film Archive and the Austrian Film Museum in Vienna was organized by Unesco in collaboration with FIAF, the International Federation of Television Archives (FIAT), the International Association of Sound Archives (IASA), and the International Film and Television council (IFTC). The meeting brought together some twenty representatives of archives from all over the world to draw up a ten-year programme of action and to prepare a questionnaire enabling the effects of the Unesco Recommendation to be evaluated in 1986.

Safeguard and rescue—these are two strands in the pattern of approach and action evoked, as usual from a broad international perspective, in this issue of the *Unesco Courier* in the hope that the fragile art of film may survive and flourish.

Cover: An old photo before and after restoration by neutron activation. This process for restoring faded details of photos to visibility can also be used with moving images. The original photo was taken in the nineteenth century by the pioneer English photographer William Henry Fox Talbot. Photo © The National Museum of American History, Smithsonian Institution, Washington, D.C.

Editor-in-chief: Edouard Glissant



4 The fragile art of film
by Raymond Borde

7 Africa: the images that must not fade
by Paulin Soumanou Vieyra

9 Egypt's national film archive
by Khaled Osman

10 The nitrate ultimatum
by Ray Edmondson and Henning Schou

12 The electronic alternative
by Kerns H. Powers

14 Napoleon makes a come-back
A rediscovered epic of the silent screen
by Roy Malkin

17 Wanted !
The search is on for the world's missing films
by Sam Kula

20 The video grapevine
by Italo Manzi

22 India: it's never too late...
by Paramesh Krishnan Nair

24 Thailand: when the camera was king
by Dome Sukvong

25 Cuba: a people in its pictures
by Manuel Pereira

26 Cine qua non
An ABC of film preservation
by Frantz Schmitt

27 Birth of a notion
by Boleslaw Matuszewski

29 Switzerland: a living film archive
by Freddy Buache
Lifting the veil of secrecy

30 The Gosfilmofond of Moscow
by Vladimir Yurevich Dmitriev

32 Unesco and the preservation of moving images
by Wolfgang Klaue

34 The International Federation of Film Archives
by Robert Daudelin

2 A time to live...
INDIA: Living dangerously

Published monthly in **27 languages** by Unesco,
The United Nations Educational, Scientific and Cultural Organization
7, Place de Fontenoy, 75700 Paris.

English **French** **Spanish** **Russian** **German** **Arabic** **Japanese** **Italian** **Hindi** **Tamil** **Hebrew** **Persian** **Dutch** **Portuguese** **Turkish** **Urdu** **Catalan** **Malaysian** **Korean** **Swahili** **Croato-Serb** **Macedonian** **Serbo-Croat** **Slovene** **Chinese** **Bulgarian** **Greek**

A selection in Braille is published quarterly in English, French, Spanish and Korean

ISSN 0041-5278
N° 8 - 1984 - OPI - 84 - 1 - 413 A

The fragile art of film

by Raymond Borde

THE cinema is a fragile art. Before the first film archives were established it suffered grievous losses and it remains vulnerable to the unconsidered destruction of negatives and prints.

The scale of these losses is horrifying. There are grounds for believing that almost half of all the films made throughout the world in the period between the invention of the cinema in 1895 and 1950 have disappeared. There were variations from one country tc another; but taking into account the history of the cinema as a whole, variations in production methods, the evolution of the market and technical progress in the conservation of film, this is a reasonable estimate of average losses between the period in which destruction was rife and the present era in which conservation is a prime concern. It provides overwhelming justification for the call for a world policy for the safeguard of "moving images".

The underlying reason for these losses is to be found in the very nature of films, which are both a form of merchandise and objects of cultural value. For half a century, commercial considerations were uppermost. Producers simply destroyed old films that were out of date, had lost their popularity or, for technical reasons, were no longer marketable. The idea of moving images as being part of the cultural heritage developed only slowly, thanks to the efforts of historians and those who pioneered the first film archives.

The first wave of destruction on a massive scale occurred in about 1920. The principal victim was the so-called "early" cinema—the cinema of the fairground and the popular entertainment houses. Pantomimes, spectaculars, one- or two-reel melodramas and comic chases full of special effects which delighted popular audiences were the first to be scrapped, but the early "art films" of the period immediately preceding the First World War, which sought to earn the cinema a status comparable to that of the theatre, also suffered the same fate.

Tastes had changed. After 1918 films became more ambitious, more realistic, and ran on average for an hour and a half. Actors of quality replaced the light-hearted entertainers of the pre-war years and film-directing became an art in itself. There was a complete break with the past, with the "old" cinema as it was termed disdainfully. Distributors hurried to get rid of their stocks of films which had lost their commercial value, selling them off to dealers who washed them to recover the silver salts contained in the emulsion.

The same thing was happening everywhere. The American Film Institute has estimated that eighty-five per cent of the films made in the United States between 1895 and 1918 disappeared in this manner. The figures are similar for France, Italy and the Scandinavian countries. The works of Georges Meliès and Ferdinand Zecca suffered particularly, but the early films of Abel Gance, Mauritz Stiller and Victor Sjoestrom were not spared either. This was spring-cleaning with a vengeance.

The second wave of destruction, just as wholesale as the first, took place around 1930 with the transition from silent to talking pictures. The cinema underwent a radical change. As far as the film itself was concerned, the standard gauge remained 35 mm, but the image was reduced in size to make room for the sound track. Projectors were replaced or modified. Speech, song and operetta invaded the screen. A new generation of actors drawn from the theatre replaced film stars who could mime but not speak their parts.

Within two years, the cinema industry throughout the world found itself with enormous stocks of rejected film on its hands which were bundled off to the scrap dealers. Global statistics concerning the losses of films of the 1920s, the golden age of the silent cinema, do not exist, or remain to be compiled, but approximate estimates put these losses at eighty per cent for Italy, seventy-five per cent for the United States and seventy per cent for France. In countries where State Film Archives had been created in time to preserve at least one negative or print the figures are somewhat ▶

RAYMOND BORDE, *French film historian and critic, is the founder-curator of the Toulouse* Cinémathèque *and Vice-President of the International Federation of Film Archives (FIAF). His study* Les Cinémathèques *was published in 1983 by* L'Age d'Homme *publishers, Lausanne.*

Photo © Hiroko Govaers, Paris

Above **Durutta ippeiji** ***("A Page of Madness") a dramatic story filmed in 1926 by Kinugasa Teinosuke, one of the great pioneers of Japanese cinema. The scenario was by Kawabata Yasunari (Nobel Prize for Literature, 1968). In this masterpiece, set almost entirely in a lunatic asylum, Kinugasa used a wide range of ingenious techniques to heighten the visual intensity, including the superimposition of bars in certain sequences. For many years it was thought that all the prints of the film had been lost until Kinugasa himself discovered a copy in 1971 in his garden shed.***

This year, in a notable example of international collaboration between film archives, the **Gosfilmofond** ***of Moscow enabled the*** **Cinémathèque** ***of Toulouse (France) to present a programme of 38 little-known Soviet films of the 1920s and an exhibition of 350 photos taken from them. Below and on opposite page, 4 of the photos. From left to right, shots from:*** **Katka's Reinette Apples (Katka, Bumajnyi ranet)** ***by Friedrich Ermler and Edouard Iohanson (1926), a portrayal of ways of life in the Soviet Union at that time.*** **The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks (Neobytchainye prikliutcheniia mistera Vesta v strane bolchevikov,** ***1924*****), by Lev Kuleshov. The actor in photo is the great Soviet director Vsevolod Pudovkin (1893-1953).** **Aelita** ***by Yakov Protazanov (1924). The costumes and sets for this science-fiction film were designed in the constructivist style. Photo shows Aelita, ruler of the planet Mars, played by Julia Solntseva.*** **The Girl and the Hooligan (Barychnia i khuligan)** ***by Vladimir Mayakovski and Evgeni Slavinski (1918). This was the second of 3 films written for the Neptune company in 1918 by the poet Mayakovski (1893-1930), shown in the photo.***

Photos © *Cinémathèque de Toulouse, France*

Photo © Cinémathèque de Toulouse, France

Egged On *(1926) by the American director and actor Charley Bowers. The film was recently discovered in France in a gypsy's caravan.*

▶ lower (forty per cent in Germany and ten per cent in the USSR).

Whatever the exact figures, these catastrophic losses had the effect of alerting public opinion and launching the idea of film archives. Journalists and men of letters took up the cause and, whilst recognizing that there were economic constraints, argued in favour of conserving the products of the industry as part of the cultural heritage.

The third wave of destruction occurred much more recently, during the early 1950s. Until then, the thin strip of material used as a support for the light-sensitive emulsion in which moving pictures were recorded had been made of cellulose nitrate (celluloid) a highly inflammable and dangerous substance. When a number of governments prohibited the use of cellulose nitrate, manufacturers generally turned to non-inflammable cellulose acetate as the support for what came to be known as "safety film"

At this time, in the early 1950s, it was not yet realized that old films of any kind might one day acquire renewed value as material for television programmes or as the focus of retrospective projections in *avant-garde* or experimental film theatres. Masterpieces were preserved but run-of-the-mill movies which appeared to have had their day were scrapped. The deposit of nitrate films in national archives was encouraged in some countries, but the rate of destruction remained high. Here again, global statistics concerning total cinematographic output between 1930 and 1950 (the period between the arrival of talking pictures and the replacement of nitrate by acetate film) are lacking, but it has been estimated that some thirty per cent of all films from this period were lost.

So far we have spoken of losses that can be ascribed to human negligence or to commercial considerations of profitability. But the laws of chemistry have also been responsible for the disappearance of many films. Nitrate film is unstable and gradually decomposes. Colour films fade and lose their harmony and chromatic balance as a result of chemical reactions among the three basic colouring materials. Victim of human negligence, the cinema has also come under a sort of technical curse which makes it one of the most endangered of the arts. Thus the role of the chemist has become determinant in the salvaging of this element of the cultural heritage.

This salvage operation constitutes the substance of the long history of film libraries and archives. As long ago as 1898, a Polish cameraman. Boleslaw Matuszewski, published in Paris a pamphlet entitled *Une Nouvelle Source d'Histoire* (A New Source of History), in which he proposed the creation of a cinematographic museum where motion pictures of historical, educational, industrial, medical and theatrical interest could be preserved. Matuszewski's aim was to transmit to future generations the authentic image of his own age, the idea being to establish an official archive for the statutory deposit of cinematographic works which would also be authorized to accept films in the form of gifts, bequests or on an exchange basis. Priority was to be given to the conservation of negatives and the archive was to be open to the public.

The project was ahead of its time and failed to materialize. Thirty-five years were to pass before Matuszewski's prophetic message was rescued from oblivion. (See extracts from his pamphlet on page 27).

It is true, however, that up to the end of the silent film era collections were built up in various countries, but their purpose was utilitarian. The aim was not to preserve cinematographic works as such, but rather to assemble various categories of films for a specific purpose. This could be military (as in the case of collections in the British War Museum, in London, B.U.F.A. in Berlin and the *Section Cinématographique* of the French Army, in Paris); religious (the collection of the Abbé Joye, in Basle); legal (the Library of Congress collection in the United States, preserved for copyright purposes, and the Gaumont, Pathé, Metro-Goldwyn-Mayer and other studio archives); educational (the Soviet Documentary Film Archive, created in 1926); or even philosophical (the Albert Kahn Collection, in Paris).

Not until 1933 was the first film archive in the modern sense of the term—an institution which has as its prime function the safeguarding of moving images as part of the cultural heritage—established. This was the *Svenska Filmsamfundet,* set up in Stockholm by a group of film enthusiasts who had been shocked by the wholesale destruction of silent films. This modest initiative proved to be a landmark in the history of film archives. Film collections were soon established in other countries:

- in 1934, in Berlin (the *Reichsfilmarchiv),* and in Moscow (the V.K.I.G., the School of Cinema Archive);
- in 1935, in London (the National Film Library), New York (the Film Library of the Museum of Modern Art) and Milan (the Mario Ferrari Collection, which later became the Italian Film Archive);
- in 1936, in Paris (the *Cinémathèque Française);*
- in 1938, in Brussels (the Belgian Film Archive).

The same year, 1938, saw the creation of the International Federation of Film Archives (FIAF), which at first only had members in Berlin, London, New York and Paris, but which gave international form to the new awareness and the common ideal. The public too was beginning to discover, thanks to retrospective showings of early films, that the cinema already had a cultural history and that it belonged to the artistic heritage of mankind.

After the Second World War, this movement grew in strength and wherever a national cinematographic tradition existed national film archives were created. Today, FIAF comprises seventy-two institutions in fifty States, and the trend seems irreversible. The *Recommendation for the Safeguarding and Preservation of Moving Images,* adopted by the General Conference of Unesco in 1980, is also bearing fruit. The developing countries are showing a steadily increasing interest in the preservation and utilization for cultural purposes of films and other audio-visual material from the past.

At the same time, the concept of film archives has itself evolved. The pioneers of the 1930s were strong-minded people and their tastes and preferences coloured their judgment in selecting films for preservation. They behaved more like collectors than archivists and some of them were unaware that there was a technical aspect to the process of storing films. Nevertheless, credit is due to them for the historic role they played in creating the first film archives and in saving for posterity thousands of films which would otherwise have disappeared. With the extension of film archives has also come the development and imposition of international standards for preservation and cataloguing.

Nowadays, scientists and jurists have as important a role to play as film enthusiasts. Their task is to render the concept of archiving credible to today's more understanding film-makers. After more than a few setbacks, as well as successes, the great adventure launched prophetically by a Polish cameraman in 1898 is nearing fulfilment, and this is surely the best guarantee that the cinema will never again suffer the destructive acts that have marked its history in the past.

■ **Raymond Borde**

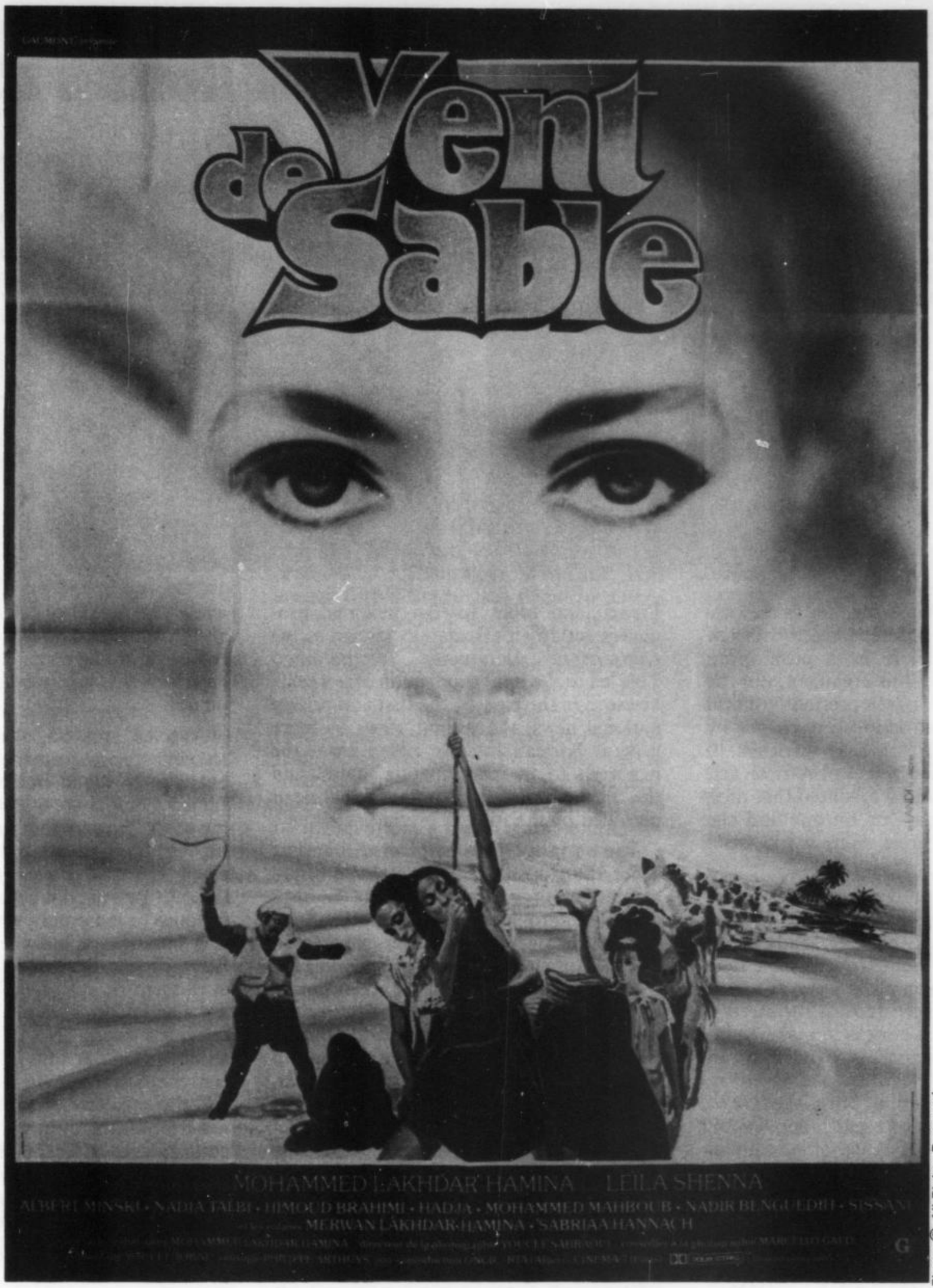


Photo © All Rights Reserved

Poster for* Vent de Sable *(1982-1983), a Franco-Algerian film by Mohamed Lakdar-Hamina which examines the question of women's situation in a Third World country.

Africa: the images that must not fade

by Paulin Soumanou Vieyra

PAULIN SOUMANOU VIEYRA, *Benin-born Senegalese film critic and director, is head of the film section of his country's Ministry of Information and a professor at the university of Dakar. He has produced many film reports and short features, mainly on African subjects. Notable among his published works is* Le Cinéma Africain des Origines à 1973, *the first part of a two-volume study.*

THE finest examples of the African cultural heritage are today to be found outside Africa. This became glaringly apparent during the exhibition of traditional art at the World Festival of Negro Art, held in Dakar, Senegal, in 1966. Indeed, feelings ran so high at the time that the idea of retaining in Africa the works which had been loaned for the festival was much discussed.

Subsequent efforts on the part of Africans themselves to create public awareness of the importance of the cultural heritage for the education of their people, through the medium of such movements as *Présence Africaine* and *La Société Africaine de Culture,* made the recovery of works of art and their return to their place of origin an issue of continuing concern.

The claim is a legitimate one, against which the only argument offered by the West is a technical one—namely, that the conservation of the works in question poses material and financial problems which none ▶

Photos © All Rights Reserved

Poster for* Finye *or* le Vent *("Finye" or "The Wind", 1982) by the Malian director Suleymane Cisse. Profoundly African in spirit, the film evokes the links between the different generations, the young and the old, and traditional culture.

***In 1971, the Senegalese director Ousmane Sembène, one of the most outstanding figures of the African cinema, made his third feature,* Emitai *("Thunder God"). The film shows the animist Diola people at odds with the French colonial authorities. Sembène used non-professional actors, and skilfully mingled fact and fiction. Left, a poster for* Emitai.**

▶ of the African States, struggling as they are at present with the life-and-death issues of under-development, is in a position to resolve. But neither this argument, nor the observation that no concerted cultural policy has ever been seriously envisaged by the countries in question, is sufficient to justify the continued pillage of African art, even though it must be admitted that their transfer to museums in Europe and the USA has saved a great many works from destruction.

With regard to "moving images" we may consider as being part of the African cultural heritage all the films made about and in Africa by non-Africans at a time when Africans themselves were not in a position to make such records themselves. What remains to be done is to make an inventory of these documents so that they can be systematically classified and given an African re-interpretation. This huge task of sorting, classification and duplication would require the allocation of substantial resources.

The same process must be applied in the case of material produced since independence, whose origins are easier to determine. Emerging as sovereign States, the countries of Africa rightly wanted to record for themselves, in moving images, their own national realities.

Among the French-speaking countries of Africa, Senegal took the initiative of making provision, within the framework of the Ministry of Information, for a Cinematographic Service whose task it was to produce newsreels. These were at first made on a monthly basis and made available, free of charge, to two film distribution companies. Later, when they were produced on a fortnightly basis, they were screened so irregularly that the State was obliged to intervene, making projection obligatory and imposing a screening fee. When the distributors and cinema proprietors failed to screen the national newsreels, arguing, in obvious bad faith, that they already had foreign newsreels available for projection, the State intervened once more, putting an end to the screening of foreign newsreels and allowing only the Senegalese newsreels to be shown.

At this point the French Government proposed a co-operative arrangement between the interested African States and French and other foreign newsreel producers within an association known as the *Consortium Audiovisuel International*. This led to the joint production of a weekly newsreel in three parts, the first comprising national news, the second, news of more general African interest culled from the newsreels of the participating States, and the third, consisting of international news provided by the foreign producers.

The arrangement stipulated, among other things, that the *Consortium* would assume half the costs of processing the films and would provide each participating State with the services of a reporter-cameraman and the equipment necessary for filming. In return it had the right to incorporate material shot in Africa in the newsreels it distributed throughout the world. In this way, there began to accumulate, not only in Senegal but also in Tunisia, Algeria, Cameroon, Madagascar, the Ivory Coast, Togo, Benin and Chad, the African heritage of moving images. With the development of television in Africa, this co-operative venture came to an end and in 1980 the *Consortium* was disbanded.

In English-speaking Africa, the heritage of moving images has been built up in a different manner. When independence came to this part of the continent, newsreels were not produced systematically. Instead, films were made on the occasion of important official events, such as visits by Heads of State. The films themselves were, of course, processed in London, just as those made in Portuguese-speaking Africa were processed in Lisbon. Other European countries, including Sweden, Denmark, Yugoslavia, Italy and the Soviet Union, as well as Canada and the United States of America, also took part in this work.

Today, newsreel films have practically disappeared from Africa, thanks to the development of television which has thus become the principal source of the heritage of moving images. Quite a lot of televised news is produced, but the ephemeral all too frequently takes precedence over the essential and the documents produced are only of relative value. There are better ways of furnishing a country's collective memory.

With regard to the conservation of documents, there is a lack of proper organization. Store-rooms are poorly ventilated or lack adequate air-conditioning, while the work of classification is not always entrusted to specialists. Financial resources are lacking. The stored material deteriorates and eventually becomes unusable.

Another problem, again due to lack of resources, arises from the fact that the tapes bearing the sound tracks that accompany filmed material are erased for re-use, leaving silent pictures that are virtually meaningless. Both sound and image disappear when video-cassettes are used a second time. Efforts are doubtless made in the first instance to erase only what seems to be of least importance, but when there is a serious shortage there is a tendency to take cassettes at random from a pile of material that has not always been carefully classified. Where television is concerned, the State is the authority and is thus responsible for the conservation of moving images, just as it is for the creation of archives for printed material. Feature films produced by private companies or official bodies have, on occasion, been preserved simply because, in the absence of laboratories in Africa, the negatives have been stored abroad.

It should be noted that Africa has two important film libraries, in Cairo and Algiers. Only Egypt, however, thanks to its own highly developed film industry, has archive services—in Cairo and Alexandria—with adequate conservation resources. Every country should, of course, possess its own, well-organized film archive. For the time being, however, one solution might be the creation of two regional archive centres at Dakar and Nairobi.

Many African States are undoubtedly aware of the importance of preserving any document that has a contribution to make to the history of their countries. Nevertheless, whole chapters of this history in moving images are disappearing for ever, partly because of lack of resources, and partly through negligence. The time has come for the countries of Africa to pay serious attention to the problems posed by the preservation of moving images and the safeguarding of the African cultural heritage in this as in all other domains.

■ **Paulin Soumanou Vieyra**

Egypt's national film archive

by Khaled Osman

UNLIKE most developing countries, Egypt has a very old film heritage. The Lumière brothers organized film shows in cafés in Cairo and Alexandria as long ago as 1896, and shortly afterwards films began to be made in Egypt, at first by foreigners (mainly French, Italian and German film-makers) and then, from 1927 on, by Egyptians.

This heritage, almost a century old, is a mine of information for the film historian to whom it reveals traces of a conception of cinema which has to a large extent been inherited by modern Egyptian film-makers, and also for the general historian seeking to reconstitute a historical period.

In Egypt the problem of preserving films was for many years neglected by the authorities who did not appreciate the interest films could hold for future generations.

If many old films have been preserved or rediscovered in spite of the absence of provisions for mandatory deposit in the past, it is due to private initiatives which were praiseworthy but imperfect and necessarily incomplete.

A special role in the field of preservation was played by Misr Studios, which were founded in 1935 by the great Egyptian economic and industrial pioneer Talaat Harb. When the Studios were created, storage facilities were built for the preservation of both newsreel films (which began to be made on a regular basis in 1925) and feature films.

But such concern was extremely rare at that time, when films were considered primarily as products for short-term use, as revealed in this anecdote. When the great actress Fatma Roshdi was about to release "Under the Sky of Egypt", her previous film "Catastrophe over the Pyramids" appeared, was panned by the critics and booed by the public. So as to maintain her status as a star by preventing the second film (which was in the same vein as the first) from being shown to the public, Fatma Roshdi, who was also the film's producer, simply decided to destroy *all* existing copies of it. Such losses are irreparable, and the only information we have about these vanished films is to be found in the many fascinating art magazines published at that time.

The initiative taken by Misr Studios was extremely laudable, and it was a heavy blow for Egypt when a fire caused by the negligence of a janitor ravaged part of the Studios in July 1950, notably affecting the archive premises.

A growing awareness of the problem of film preservation in the mid-1950s led to the creation of the Egyptian Film Archive by the Office of Arts. In the same year Egypt participated for the first time (as an observer) in the work of the International Federation of Film Archives (FIAF).

But the odds seemed to be stacked against the Egyptian Archive, for in August 1958 another fire, in this case caused by the spontaneous combustion of nitrate film, destroyed part of the collection which had been patiently assembled from gifts of Egyptian and foreign films and from films seized by the Customs.

After the fire the Archive continued to be supplied in this way, with the addition of a more important source in 1968 when the Ministry of Culture was persuaded to establish a mandatory deposit obligation.

The tide now began to turn, although some restrictive practices continued to exist. The 1968 decree was not backed up by sufficiently dissuasive sanctions; the authorities banked on the hope, which proved vain, that private producers would co-operate with them, following the example of the Egyptian General Cinema Organization, a public body. In 1971 the Organization ceased its production activities because of an enormous chronic deficit. However, a step forward had been taken the year before when Egypt joined FIAF.

But piecemeal measures were no longer tolerable; legislation was needed. Such legislation now exists in the shape of Law no. 35 of 1975, which requires producers and distributors jointly to deposit at the Film Archive (now known as the National Archives) a 35 mm copy made at their own expense of any film produced for public showing in Egypt or elsewhere.

Initial application problems have been overcome, and today the law has given the Archives a new lease of life; the practice of mandatory deposit is satisfactorily carried out since copies are subject to quality control.

Nevertheless, the situation is still fragile; certain producers and distributors would like, on grounds of lack of film, to replace the mandatory deposit requirement by payment of a guarantee.

But this is not of central importance. Today the path to be followed has been signposted, and the importance of the preservation of films is fully recognized. Directly or indirectly, Egypt's film heritage bears witness to the country's tormented history in this century, with its joy and pain, its defeats and victories, its fears and hopes. Fortunately, the major part of it has been saved. ■

KHALED OSMAN, *of Egypt, is a graduate of the* Ecole des Hautes Etudes Commerciales *in Paris, and holds a law degree from the university of Paris. He is engaged on research into the Egyptian cinema.*

Photo © All Rights Reserved. Ahmad Kamel Morsi Collection

Famine scene from* Lashin *(1937). Directed by Fritz Kramp (dialogue by Ahmad Rami)* Lashin *was a milestone in the development of the Egyptian cinema, showing on the screen for the first time the struggles and sufferings of the Egyptian poor. Public screening of* Lashin *was at first prohibited, but the film later became a tremendous popular success. Today only a few stills from this key work survive.

The nitrate ultimatum

by Ray Edmondson and Henning Schou

Photo © National Film Archive, Canberra

Cellulose nitrate film in various stages of decomposition. The film produces a gas which bleaches the photographic images. Then it becomes sticky, bubbles, solidifies and finally crumbles into a brown powder.

IF there had been newsreel cameras in the days of the Pharaohs we might today have the answer to one of history's most intriguing questions—how *did* they build the pyramids? The ancient Egyptians left many records from which modern man has reconstructed their culture: stone tablets, papyrus scrolls, the pyramids themselves and their contents. But a newsreel would have brought it all to life, unconsciously capturing the things the Egyptians might not have thought to record in their writings.

Even if they had been able to match the inventions made around the turn of the century, we should not have been able to see the results today: while the pyramids and some papyrus have survived for thousands of years, the movie film would have perished within the first hundred, leaving nothing but containers full of brown dust for the archaeologist to puzzle over....

The motion picture as we know it is less than a century old. It is a child of technology: unlike older forms of art and record, it can be created and used only through mechanical or electronic means. It has become the universal medium of mass communication, the first genuinely new art form in thousands of years, and—almost without our realizing it—it has become one of our principal forms of historical record.

Until 1951, most professional motion picture film was made of a mixture of cellulose nitrate and camphor—sometimes called celluloid or nitrocellulose. Durable in heavy use, easy to splice and work with, it met the most important and immediate requirements of film-makers and cinema operators. But it has two serious disadvantages: it is highly inflammable, and it has a limited life-span (generally from forty to eighty years).

When ignited, a roll of nitrate film is impossible to extinguish, even by submersion in water, and it burns with an almost explosive ferocity. Under certain conditions, it is capable of spontaneous combustion.

The second disadvantage, the instability of the material, did not particularly concern the film industry, at least at the time that mattered. During most of the "nitrate era"—the period from the popularization of movies in the 1890s until the discontinuation of nitrate manufacture in 1951—film was largely perceived as popular entertainment, and little thought was given to its permanent value or to the problems of preserving it. Because the industry itself exercised such far-reaching control over the exhibition and ownership of film prints it was not a problem that entered the public consciousness either. And it was not until the latter years of the nitrate era that a significant amount of film had actually reached the end of its

---

RAY EDMONDSON, *of Australia, is the Director of the National Film Archive, National Library of Australia, Canberra.*
HENNING SCHOU, *of Australia, is head of the preservation department of the National Film Archive, National Library of Australia and chairman of FIAF's Preservation Commission.*

chemical life and the nature of the nitrate time-bomb became obvious.

What happens to nitrate film as it ages? From the moment of manufacture, cellulose nitrate slowly decomposes. Some of the chemical bonds between the cellulose and the nitre groups break, resulting in release of heat and of nitrogen oxides, mainly the dioxide, which accelerates the process as the reaction products accumulate. This decomposition may take many years, showing no external signs of disintegration. However, eventually the gases bleach the photographic image (first stage of decomposition). The emulsion carrying that image becomes sticky, then the reel becomes soft and exudes blisters of "nitrate honey" and a pungent smell. In the fourth and final stage, the film congeals into a solid mass and then disintegrates into brown powder giving off an acrid odour. This may occur rapidly, in a matter of a few months.

The rate of decomposition is temperature-dependent, roughly doubling with every increase of 5°C. Storage, therefore, needs to be as cold as possible—with low humidity to prevent the nitrogen dioxide from reacting with the water in the atmosphere and the photographic emulsion to form nitrous and nitric acid which, in turn, attack the film. The Preservation Commission of the International Federation of Film Archives (FIAF) recommends that nitrate be stored at 2°C and 50 per cent to 60 per cent relative humidity. Colder conditions, while more effective in slowing the decomposition rate, are economically impractical; actually, for financial reasons, most archives are obliged to store nitrate at 5°C or higher.

How do you preserve nitrate film? There are no economically practical means of stopping the relentless decomposition: sooner or later every reel of nitrate film will turn to "honey" and then to brown powder. To preserve the visual, audiovisual content of silent and sound nitrate films, respectively, copies must be made—on the more stable safety film stocks whose potential life can be estimated in hundreds of years. The copying process can be complicated by the condition of the nitrate reel. Shrinkage, brittleness, scratches, tears and image fading are just some of the problems that are often encountered. Technical restoration and archival printing is specialized work often far removed from the mainstream expertise of commercial film laboratories.

Once made to a satisfactory standard, the new preservation copy must thereafter be put into an administrative system which will protect it from future degradation. It will need to be stored at the correct temperature and humidity, handled only by those technically competent to do so, and its condition regularly monitored. Its existence, description and use will need to be appropriately recorded, catalogued and controlled. And these steps are vital. No matter how perfect the preservation copy, the expense and effort spent in making it will be wasted if the copy is damaged, worn, or even lost. It is from the preservation copy that duping copies (intermediate printing masters) and, thence, new screening copies in future will be derived, and whatever blemishes it accumulates might mar the film forever.

Already, film archives are being forced to make value judgments about which films to copy, and which films they will allow to distintegrate and be permanently lost. Already large portions of the work of many of the world's outstanding film-makers have vanished, or are at this moment in danger. Does it really matter? How much would it have mattered if 95 per cent of the works of Shakespeare had been lost? Or if the creations of Leonardo da Vinci, Tolstoy or Beethoven had been discarded?

Whatever our response, there isn't much time to answer the question!

■ **Ray Edmondson and Henning Schou**

***Scene from* Quo Vadis ?** ***(Italy, 1912-1913), a historical spectacular directed by Enrico Guazzoni which had a sensational success in many countries. Guazzoni was a pioneer in constructing enormous sets, which he designed himself. This classic of the early Italian cinema has been reconstituted and transferred onto non-inflammable film, with the aid of the Italian Film Archive, the* Cineteca Italiana.**

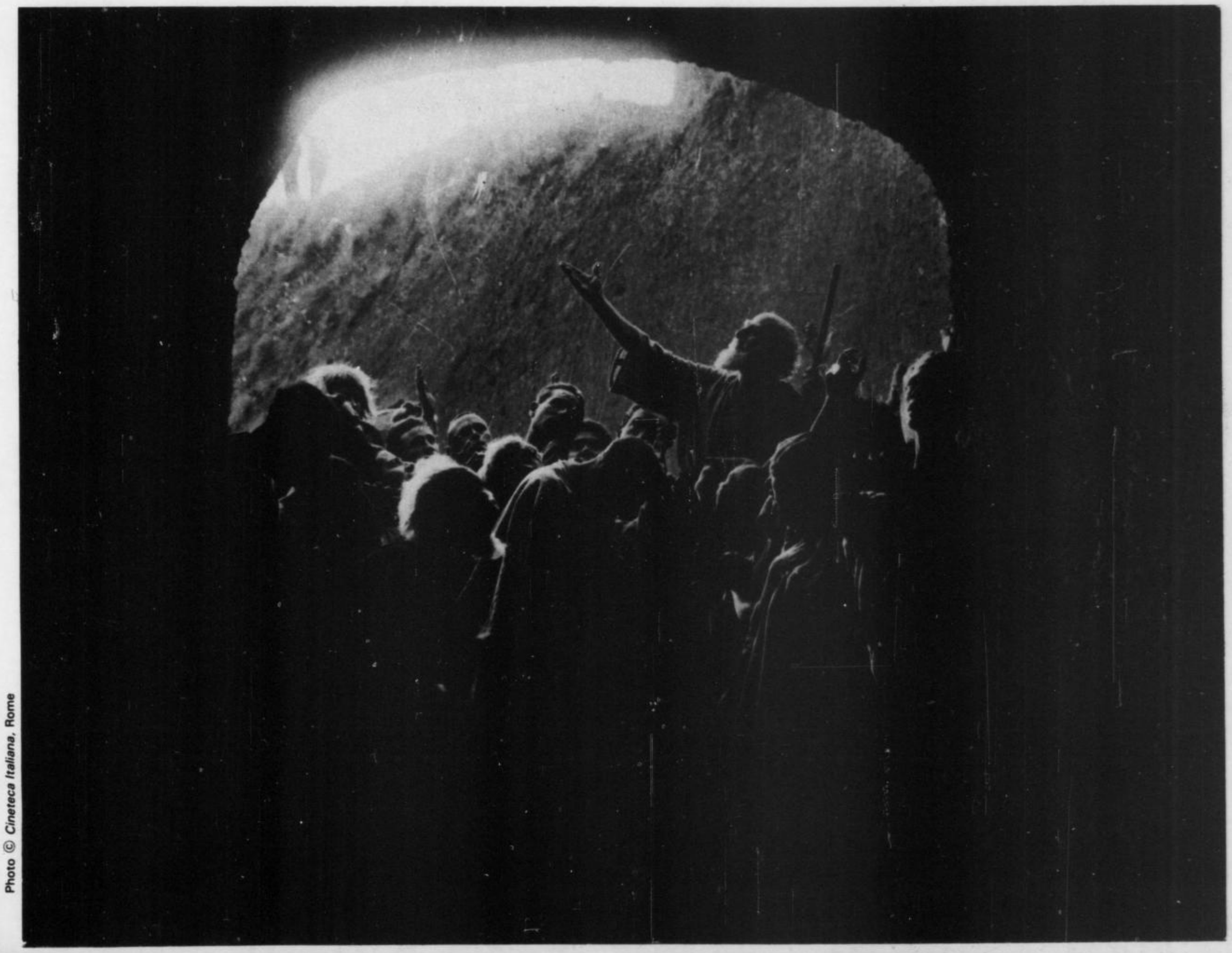


Photo © *Cineteca Italiana*, Rome

The electronic alternative

by Kerns H. Powers

FROM the beginnings of large-scale television operations in the late 1940s, motion pictures on film have been a major source of television programming. Even to this day, a majority of programmes aired in prime viewing time are originally produced on film, including those produced exclusively for television. When first aired, these films are converted to video in a telecine machine (a combination film projector/television camera) but are generally stored for later replay in the video-tape medium.

Over the past decade, we have witnessed an explosive growth of new media for distributing motion picture features to homes: Pay TV on cable and multipoint radio distribution systems, prerecorded video cassette tapes, and video-discs. Soon to follow are the direct broadcasting satellites. All of these media as well as the normal television broadcast systems require a conversion of the feature from film to video.

We have also witnessed the spawning of a new industry, that of the film-to-tape transfer houses, of which there now exist several dozen in the United States alone. These transfers require colour correction as a minimum, and may require timing adjustments and other edits as well. Most houses offer a broad range of video production and postproduction services. As a consequence of the less-than-orderly development of this new industry, a typical motion picture feature when distributed by several video media might find itself duplicated in four or five electronic masters, no two of which are identical.

In fact, these "dupes" are technically far from being identical to the master film or its release prints. Not only is the colorimetry a variable, the resolution (the ability to resolve fine detail in the images) more closely matches 16 mm film than the 35mm master stock. Furthermore, the features have been converted in frame rate from the twenty-four images per second of the original shooting to sixty modified images per second in the video format (sixty per second in the North American and Japanese television standards, fifty in Europe). These "modified" images in the frame rate conversion are either repeated in a nonuniform repeat cycle or are blurred in a lap dissolve between two adjacent frames of the film stock. Thus motion in the scene may appear to the viewer to be jerky or smeared out in the video format.

Finally, a substantial portion of the original scene is usually cut out during the conversions. The aspect ratio (the ratio of the width to the height of the displayed scene) has been modified. The wide-screen format of the cinema has given way to the narrower aspect ratio (four-to-three) of television. It is this latter mutilation of the original that has the most significant effect on the viewer's perception.

The recent developments of high-definition television (HDTV) and digital video technology promise for the future a way out of this dilemma. Digital video effects generators have been used for the past ten years to create a vast array of electronic special effects and image manipulations during the postproduction (editing) of TV

KERNS H. POWERS, *of the USA, is vice-president for communications research, Radio Corporation of America Laboratories, David Sarnoff Research Centre, Princeton, New Jersey. He is also chairman of a future technologies working group of the Society of Motion Picture and Television Engineers.*

Charge-coupled device (CCD) chips are used as electronic "eyes" of a new portable solid-state colour television camera for news and sports coverage. The CCD technology is being developed for electronic production of motion pictures.

Photo © RCA Laboratories, Princeton, U.S.A.

programmes. These techniques are now finding their way into motion picture films with computer-generated animations and electronic "opticals" (laboratory optical special effects such as fades, wipes, and lap dissolves).

In digital video, the electronic signals that represent the red, green, and blue primary colour components of each picture element (pixel) of the scene are digitized into bits (binary digits) for storage in computer-like memories, and the images are processed under computer control with "software" flexibility. A "studio quality" television signal in either the 525- or 625-line standards requires digital encoding at a rate of approximately 200 million bits per second.

High definition television promises for the future a TV system of resolution equal to that of 35mm film, a widescreen aspect ratio, and a universal frame rate selected to minimize the image deterioration in the frame rate conversions for all release media. A digital HDTV signal would require encoding and recording at rates exceeding one thousand million bits per second, a value beyond the current state-of-art.

Although HDTV cameras (even with analog signals) are expected to be more expensive than quality film cameras for many years to come, their use could be cost-effective relative to film in shooting because of the immediacy in screening the results of a shoot. In any event, the use of improved resolution digital video technology in electronic postproduction could be cost-effective very soon, even if both original shooting and release are accomplished on film.

One significant advantage of postproduction in digital technology is that a single digital master tape can be generated during editing under the watchful artistic eye of the producer or director, with the assurance that all subsequent copies whether they be film release prints or television video-tapes will be derived from either the digital master itself or identical clones of it. A property of the digital video format is that copies can be made through multiple (conceivably, hundreds of) generations without errors in colorimetry, contrast range, brightness level, or pixel position.

The digital master can be archived on digital video-tape having far less susceptibility to magnetic fields or "print through" than is characteristic of analog tape media. It is believed that digital optical video-discs will have even longer storage life with, possibly, higher storage density (bits per cubic metre) than video-tape. Current estimates of the near term technology predict that a two-hour sound motion picture feature of television studio quality (220 million bits per second) can be stored digitally with ruggedness for multiple replays and in convenient environments for many decades of life in a volume of 1,500 cubic centimetres on tape cassette and 1,200 cu cm on disc, as compared with 4,000 cu cm in 16mm film cans. Each of these numbers should be multiplied by a factor of about five for wide screen HDTV quality and 35mm film.

The major impediment to this panacea for electronic archiving is not the technological development required but is, rather, the lack of common standards. There not only exist three different frame rates to contend with, but motion picture films are released in no fewer than five different aspect ratios spanning the range from 1.33 to 2.35. An ideal solution to the standards problem would be for the motion picture and television industries to reach an agreement on a single aspect ratio and a single frame rate to be used worldwide in future productions, both electronic and film. Backward compatibility with both existing cinemas and television systems can be achieved through standards conversions for the release film and tape media.

The standards discussions have commenced for high definition television within the *Comité Consultatif International des Radiocommunications* (CCIR), the study arm of the International Telecommunications Union, based in Geneva. The studies are being supported by the world's major Broadcasting Unions such as the European Broadcasting Union and by the international engineering professional societies such as the Society of Motion Picture and Television Engineers in the USA and the British Kinematograph, Sound and Television Society in the United Kingdom. The CCIR has set as a target date its Plenary Meetings in 1986 for approval of a recommendation for HDTV standards for television studio use and for international programme exchange. Hopefully, the common worldwide standards developed for television will also serve the needs for electronic production and archiving of motion picture films as well.

■ **Kerns H. Powers**

Photo © *Stiftung Deutsche Kinemathek*, West Berlin

This projection device with a sprocket camshaft was made in 1908.

Photo © *Suomen Elokuva-Arkisto*, Helsinki

Regina Linnanheimo and Otso Pera in a scene from* Nuroena Nukkunut *(1937). This Finnish film directed by Teuvo Tulio is thought to be lost. (See article page 17).

Photo © Laurie Lewis, London

A rediscovered epic of the silent screen

NAPOLEON *makes a come-back*

by Roy Malkin

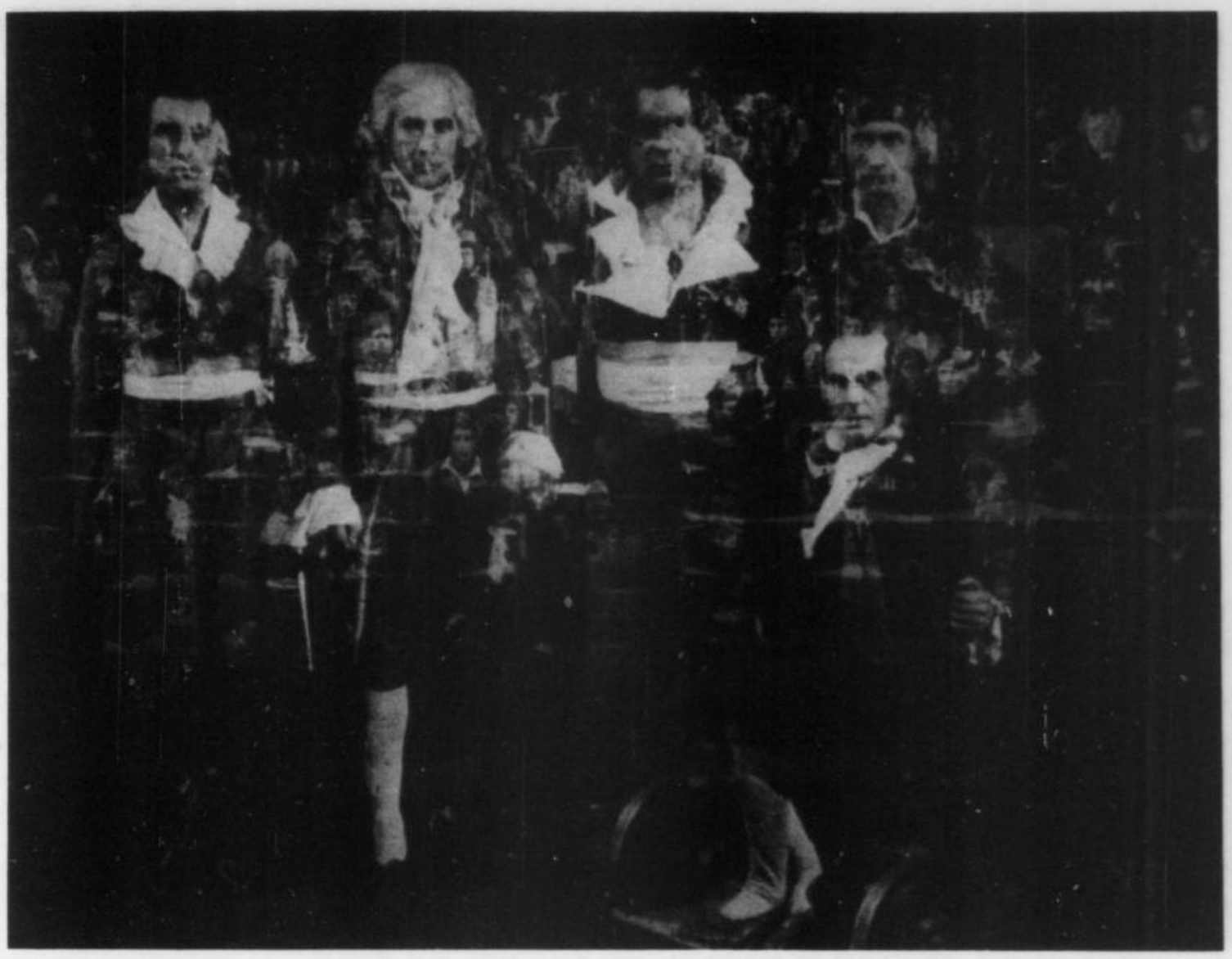
ON three evenings in July 1983, the 3,700-seat auditorium of the *Palais des Congrès* in Paris was packed with expectant audiences impatient to see a film which had been made over half a century before, had been received with acclaim by public and critics, and had then virtually disappeared without trace. The film was *Napoléon,* the greatest creation of the legendary French director Abel Gance (its full title is actually *Napoléon vu par Abel Gance*). It traces the career of Napoleon Bonaparte from his schooldays to the moment when, as heir to the ideals of the French Revolution, he took command of the army of Italy in 1796.

Napoléon was vast in its conception and proportions. The version seen by Paris audiences in 1983 lasted five and a quarter hours (one version prepared by Gance and shown to critics in 1927 lasted nine); it was accompanied by an orchestra of forty-eight musicians playing a score specially composed and conducted by U.S. composer Carl Davis; and its last twenty minutes revealed the revolutionary wide screen "triptych" process called Polyvision which Gance had invented, twenty-five years before Cinerama, to present epic scenes using three simultaneously projected images (in one instance Napoleon is shown in close up on the central panel while his marching army appears on the two flanking screens).

At the end of the performance surviving veterans of the film—actors, actresses, technicians—went on stage and received the acclaim of the audience. Two men, one absent, one present, also shared the applause. The first was Abel Gance himself, who had died two years before at the age of ninety-two before he could see the homecoming of the prodigal son he had created. The second

ROY MALKIN *is assistant editor of the English edition of the* Unesco Courier.

◀ ***Presentation of* Napoléon *at a London cinema in November 1980, with orchestra conducted by Carl Davis.***



The ghosts in the Convention, a sequence regarded by Gance as the best in the picture. Before leaving Paris to join the Army of Italy, Napoleon visits the empty meeting hall of the National Convention, the Assembly that governed France from 1792 to 1795. Gradually the hall is peopled with phantoms. In foreground are the ghosts of the guillotined revolutionary leaders : (left to right) Saint-Just (played by Gance himself), Robespierre, Danton, Marat (Antonin Artaud), and Couthon. They tell Napoleon that the Revolution will die if it does not expand beyond France; he promises them that he will liberate oppressed peoples.

was British film director and historian Kevin Brownlow, who had reconstituted Gance's film after many years of painstaking efforts, with the collaboration of the *Cinémathèque Française,* the British Film Institute, and film archives in many parts of the world.

Brownlow has written a book, *Napoleon, Abel Gance's Classic Film*,* which vividly describes how *Napoléon* was made and then reconstructed. In it he tells how his obsessive enthusiasm for Gance's work was first kindled in 1954 when, as a fifteen-year-old film-mad London schoolboy, he found in a suburban film library two reels of a film called *Napoleon Bonaparte and the French Revolution* and acquired it for his hand-cranked home projector. "The two reels contained such superb sequences that they left me breathless," he wrote. "The introduction of the *Marseillaise,* the pursuit of Napoleon across Corsica, the storm at sea intercut with the storm in the Convention. For someone accustomed to showing Felix the Cat to bored relatives, this was an unforgettable event."

The reels were of 9.5 mm film, a gauge invented for home cinemas. If they are so good, he thought, what must the rest be like? He set off combing through junk shops, photographic stores and old film libraries. Miraculously he found more reels, and the more he found the better, he thought, the film became. He began showing it to his friends. "I felt it was up to me to do what little I could to show my modest 'rediscovered' version to as many people as possible. I set up twin turntables, selected a range of 78 rpm gramophone records and presented the film with full orchestral accompaniment, the thunder of which was equal to any Napoleonic cannonade. My audiences were always stunned".

Film critics and historians began to hear about Brownlow's version of *Napoléon* and some came to see it for themselves. Brownlow began to find out what he could about Gance, discovered that he was still alive, wrote him a fan letter and received a warm reply. He found that Gance was one of the great figures of the early cinema, the self-taught, daemonic, epic figures who were inevitably drawn to epic subjects. He had been born in 1889 and by the time he began to make *Napoléon* in 1925 was already famous as the director of an anti-war film, *J'accuse* (1919) with an extraordinary final sequence in which the mutilated dead of World War I rise and march towards the audience to ask whether their loss was justified, and *La Roue* (1922) a film about railway workers in which he pioneered rapid cutting techniques to create rhythm and pace.

Gance may have been unique in that he seems to have believed that the cinema had a kind of divine mission. A speech he made during the making of *Napoléon* to the hundreds of extras (strikers from the Renault factory at Billancourt) taking part in the siege of Toulon gives something of the measure of the man. "It is imperative that this film should allow us to enter once and for all into the temple of the arts by way of the huge portal of history. An unspeakable anguish grips me at the thought that my will and the gift of my life even are nothing if you do not give me your undivided loyalty and devotion... The task is without parallel... My friends, all the screens of the world await you!" When interviewing veterans of the film in the 1970s Brownlow found that they often made a slip of the tongue, saying "Napoleon" when they meant "Gance".

Shooting of *Napoléon* began in January 1925, and ended late the following year. A film of the filming and photos taken at the time show some of the ambitious technical innovations for which *Napoléon* would become celebrated: a camera mounted on a sledge plunging down a bank of snow to bring animation to the filming of a children's snowfight; a camera lens surrounded by a sponge so that the fighting boys can punch it; a camera mounted on horseback and powered by cylinders of compressed air to film a chase in Corsica; remote control cameras; frames of a pillowfight which divide into nine separate images in a checkerboard effect; a swinging pendulum camera to create sweeping movement in a scene, involving over a thousand extras, in the Hall of the Convention, the Assembly that governed France during the most critical period of the Revolution; the siege of Toulon so realistic that each night wounded extras were hospitalized; a machine devised to simulate a storm at sea that doused Albert Dieudonné, the actor who played Napoleon, with thousands of litres of water rushing down chutes from massive barrels poised above.

Then came a financial crisis, the realization that the five more Napoleon films would never be made, a race against time as Gance prepared a three-and-a-half hour version of the film, accompanied by music composed and directed by Arthur Honegger, for its triumphant première at the Paris Opéra, the later showing of the *version définitive* to the critics. Then... silence.

There were paralysing legal disputes with distributors who, in France and elsewhere, wished to reduce the film to a length they could exploit more easily. But above all the success of *The Jazz Singer,* the first film with synchronized speech, in the same year of 1927, heralded the new age of talking pictures. Cinemas now had to invest in the new sound equipment; it was unlikely that they would buy the machines needed by Gance's Polyvision process. Gance's great project foundered.

Gance's material was chopped up into many different versions, "adjusted" for ▶

* published in the UK by Jonathan Cape and in the US by Alfred A. Knopf.

Photo © Thames Television, London

Marat, played by the French actor and poet Antonin Artaud, is stabbed in his bath by Charlotte Corday in a scene from* Napoléon *inspired by the painting by Louis David.

In Spain during the Second World War Abel Gance prepared to make a film about the celebrated matador Manolete. He wrote the script and shot a few scenes (such as the one shown here with the Spanish actress Isabel de Pomés) but the film was never completed. It is thought that a 300-metre fragment of* Manolete *discovered in 1983 by the Spanish Film Archive, the* Filmoteca Española, *is all that remains of the project.

Photo © *Filmoteca Española*, Madrid

▶ audiences around the world. Sequences were changed or cut. Discarded scenes were thrown away or stored and forgotten. Prints were acquired by collectors who showed them to their families. Bravura sequences were occasionally resurrected to whet the appetites of enthusiasts. But for many years fragments big and small of Gance's 1927 *Napoléon* lay forgotten all over the world like so many pieces of a jigsaw puzzle waiting to be reassembled to reveal its grand design.

Interest in Gance seems to have revived in the mid-1950s. Henri Langlois, the head of the *Cinémathèque Française,* who had preserved several versions of the film, showed the final triptychs at the 1955 Venice Film Festival and in the same year a truncated sound version Gance had made in 1935 was successfully shown in Paris. By this time Brownlow was working as a film editor, had met Gance several times, and was still hunting for *Napoléon* material. But there were endless difficulties. One trail which began in the Paris Flea Market led to the discovery of a rare print of fresh material which he tried to incorporate into his growing version, only to find that they were the same scenes he already had, but shot with different cameras. "I wondered how many versions of *Napoléon* one might have seen in 1927... and how difficult it would be to produce one authentic version." (In fact at the end of his book he lists no less than 19 versions of *Napoléon* prepared between 1927 and 1982.) He met a collector who showed him a rare 17.5 mm print of the Opéra version. But what he wanted to do was to restore the film on the professional gauge of 35 mm on which it was originally shot.

His chance came at the end of the 1960s. As Brownlow tells the story, "A strange series of circumstances enabled me—almost forced me—to put my hands on a substantial print and to start the reconstruction. A year or so later, Abel Gance undertook his own version which, with extra shooting, emerged as *Bonaparte and the Revolution.* He gave me access to all his negatives. Extra scenes came, literally, from all over the world, thanks to Jacques Ledoux, head of the Royal Belgian Film Archive. When he heard what I was doing he contacted every archive that had even a reel of the picture—and told them to send it to me. When I had finished, the reconstruction was shown by the National Film Theatre in London, followed by the American Film Institute's Theatre in Washington and the Pacific Film Archive in Berkeley. At the last show was the American director Francis Ford Coppola who said 'What a terrific experience. Wouldn't it be wonderul to do it again with three big screens and a live orchestra—conducted by my father?' " But nothing happened for several years. The project was completed but no one seemed interested in showing the film.

Then in 1979 an American named Bill Pence decided to present it at the Film Festival he directed at Telluride, a Colorado mining town in the Rocky Mountains. The 89-year-old Gance was persuaded to attend. As Brownlow tells it, "In this picturesque mining town, there was no building large enough to accommodate the film with its three-screen Polyvision climax, so the organizers held the show in the open air—from 10:30 at night to 3:30 the next morning. The cold was intense and we all felt like survivors from the Retreat from Moscow. When the Polyvision sequence began, I was as overwhelmed as everyone else. For although I had seen the rest of the film hundreds of times, this was the first time I had seen it complete with its three-screen ending. It was an incredible moment. What the 89-year-old Gance thought, half a century after he had made it, I could not wait to find out. He had watched it all from his hotel window overlooking the park, and when I raced up to his room I found him surrounded by enthusiastic admirers. He pronounced it 'as good as the première'... He received a splendid ovation from the crowd, despite their frostbitten hands."

Nothing could outdo that, Brownlow thought. He was wrong, however, for in 1980 a British TV Company, with the British Film Institute, sponsored the first screening of the reconstruction with a live orchestra playing the Carl Davis score. Then Francis Ford Coppola followed up his idea and brought the film, with a live orchestra conducted by his father Carmine, to Radio City Music Hall in New York, where it received a rapturous welcome from packed houses of 6,000 spectators. Gance was by this time too frail to attend. "Using the backstage phone we contacted him in Paris at the end of the performance and let him listen to the wave upon wave of applause and cheers. He was overwhelmed. He wept. (So did we.)" There followed an American tour, a showing at the Colosseum in Rome to an audience of 10,000 on a screen 50 metres wide with a 90-piece orchestra, a showing at the 1981 Edinburgh Festival. Meanwhile Abel Gance had died while the acclaim for his film poured in. Then came the final triumphant homecoming of the film to Paris under the auspices of the *Cinémathèque Française.* "I decided," Brownlow says, "that this occasion would symbolize the end of the reconstruction of *Napoléon.* But now Nelly Kaplan, a close associate of Gance in the 1950s and 1960s, has produced a documentary about the making of the film called *Abel Gance et son Napoléon.* And in her film is a shot from *Napoléon* I have never seen before!"

■ **Roy Malkin**

WANTED!

The search is on for the world's missing films

by Sam Kula

THE statistics on "lost" films—more than half the films produced before 1930 are not known to have survived—indicate the magnitude of the loss, but they do not convey the sense of what has been lost, the diminishment of the world's cultural heritage that resulted from sixty years of neglect, accident and acts of vandalism.

The losses occurred with equal severity in every type of film-making, fiction and non-fiction, film as documentary record and film as artistic expression. The loss is equally tragic whatever the intent of the film-maker, but perhaps the loss that is most poignant, most affecting, is the feature film. These were films seen by millions, a vital part of the popular culture, and their total disappearance is almost a personal loss for everyone who shares that culture.

Several months ago the members of the International Federation of Film Archives (FIAF) were asked to nominate one title "not known to have survived" in any country, as either representative of the "lost" films in their country, or as a particularly significant loss due to its historic role in the national production, or because of the importance of the film-makers. The members were also asked to send a still from the film, or a photograph of a poster if no still survived, and some of the choices may have been based on the fact that the archives held a good quality still, rather than on the relative historical or cultural significance of one film among several possibilities.

The films represented on this and the two following pages—all recorded as missing—illustrate that losses have occurred in every sector of the industry. Neither the size of the budget, the scale of the production, the celebrity of the stars, nor the reputation of the director appear to have guaranteed that a film would survive. The losses include both huge commercial successes and artistic successes that apparently failed to find an audience in their day.

What is particularly frustrating is that so many "firsts" have apparently been lost. Films which marked the beginnings of serious film-making in a country, or which film historians now recognize as milestones in the development of the art of the cinema. That frustration, and the hope that the films have survived, is worldwide.

India, for example, is still searching for *Alam Ara* (1931), the first sound film produced in that country; Argentina has nominated *El Apostol* (1917) among the many critical losses in that country, because it is the first feature length animated film known to have been produced anywhere in the world; Canada still believes that *Evangeline* (1913), the first feature film produced in that country still lives, somewhere—after all film that was buried in the permafrost of the Yukon Territory for almost fifty years (the Dawson City Collection) was recently discovered and restored; New Zealand would dearly love to recover *The Birth of New Zealand* (1921), not only the first feature film produced in New Zealand, but an extremely important historical document as well; Australia has not yet given up hope that *The Story of the Kelly Gang* (1906), arguably the first feature length film ever produced anywhere in the world, has survived, despite the fact that "The Last Film Search", the systematic search throughout Australia for surviving nitrate film that was launched last year (more than 300,000 feet have been recovered), has not yet unearthed a print; and Sweden is firmly convinced that a film such as *De Landsflyktige* (1921), by a director with the international reputation of Mauritz Stiller, a film sold to thirty-two foreign countries, still exists, probably under a name that was arbitrarily assigned by the local distributor (it was called *In Self Defense* in the USA, *Guarded Lips* in the UK).

The phrase "not known to have survived" rather than the more dramatic "lost" is a necessary qualification since there is no comprehensive world-wide catalogue or inventory of films held by archives, and there are thousands of films of all ages still in the vaults of producers, distributors and laboratories throughout the world. In addition films are continually being recovered from the attics and basements of film-makers and their descendants, or discovered in other archives where they have been hiding under assumed names.

If publication of these stills, therefore, results in someone coming forward with a copy of a film proclaimed as "lost", the members of FIAF will be delighted. The search continues in every country with an established moving image archive. It is a race against time for films produced before 1950, films of the nitrate era, and if this article can lead to the discovery and restoration of just one of these "lost" films, the collaborative effort that this article represents will be judged to have been well worthwhile. ■

SAM KULA *is director of Canada's National Film, Television and Sound Archives.*

Photo © Stiftung Deutsche Kinemathek, West Berlin

Der Golem, ***Germany 1914. Directed by Heinrich Galeen.***

Paul Wegener in the title role in the first version of the story, scripted by Wegener and the director.

Evangeline, *Canada 1913. Directed by E.P. Sullivan and W.H. Cavanaugh.*

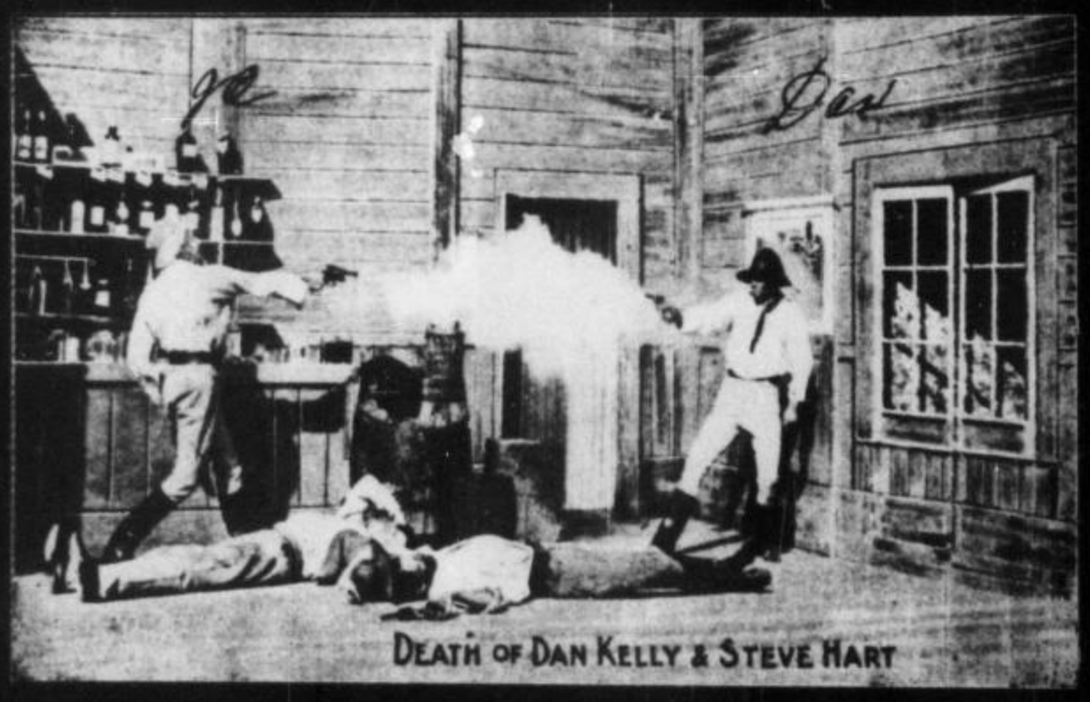
Believed to be the first feature-length dramatic film produced in North America, Evangeline deals with the expulsion of the Acadians from Nova Scotia by the British in 1755.

Photo © National Film, Television and Sound Archives/Public Archives of Canada, Ottawa

Barro Humano, *Brazil 1929. Directed by Adhemar Gonzaga.*

Gracia Morena starred in this social drama regarded as an important historical and cultural document, as significant for its portrayal of life at that time as it was in the evolution of the Brazilian cinema.

Photo © Fundação Cinemateca Brasileira, São Paulo



The Story of the Kelly Gang, *Australia 1906. Directed by Charles Tait.*

The first Australian feature film was based on fact and helped to establish the bushranging mythology as an important element in Australian popular culture.

Photo © National Film Archives/National Library of Australia, Canberra

Alam Ara, *India 1931. Directed by Ardeshir M. Irani.*

India's first sound film was a romantic drama with music, revolving around the King of Kumarpur and his two queens.

Photo © National Film Archive of India, Poona

The Greatest Thing in Life, *USA 1918. Directed by D.W. Griffith.*

Any film by Griffith is a vital link in the evolution of film technique. Lillian Gish (above) who played the leading role opposite Robert Harron, insists that this was one of the best films Griffith ever directed.

Photo © Department of Film, Museum of Modern Art, New York

El Apostol, *Argentina 1917. Directed by Angel Ducaud.*

Produced by Federico Valle, El Apostol is thought to be the first feature-length animated film in the history of cinema.

Photo © Fundación Cinemateca Argentina, Buenos Aires

De Landsflyktige (*"The Exiles"*). *Sweden 1921. Directed by Mauritz Stiller.*

Despite its considerable international success—the film was sold to 32 countries—no copy is known to have survived.

Photo: Cinemateket Svenska Filminstitutet, Stockholm

CIRCO TEATRO
WELTON
Sábado 5 de Diciembre de 191
A LAS 5 P. M. 7 p.m. y 9 P. M.
LA REVOLUCION ZAPATISTA
Gral. Don Vicente G. Navarro
Gral. Don Antonio Barona
Gral. Don Agustin Robles
Gral. Don Alfredo Cuenca
Coronel Don Jose F. Azamí
AL PUBLICO

Revolución Zapatista: *Mexico 1914.*

This programme is the only trace known to have survived of this historically important feature-length documentary on the career of Emiliano Zapata and the Mexican revolution of 1910.

Photo: Cinoteca Nacional, Mexico City

Napasta. *Romania 1928. Directed by Ghita Popescu.*

Ecaterina Nitulescu Sahigian featured in this film based on a play by Ion Luca Caragiale.

Photo: Arhiva Nationala de Filme, Bucarest

Fager er lien (*"Beautiful is the Mountain"*). *Norway 1925. Directed by Harry Ivarson.*

This romantic drama featured Aase Bye and Olafr Havrevold, two leading actors with the National Theatre of Norway. Photo also shows Oscar Larsen in the role of the grandfather.

Photo: Norsk Filminstitutt, Oslo

Sachta Pohrbených Idei (*"The Shaft of Buried Ideas"*), *Czechoslovakia 1921. Directed by Rudolf Myzet.*

A drama set in the Ostrava mines in 1918. The screenwriter, A.L. Havel, incorporated the poetry of Petr Bezruc into the intertitles.

Photo: Filmovy Archiv Ceskoslovensky Filmoby Ustav, Prague

The Birth of New Zealand. *New Zealand 1921. Directed by Harrington Reynolds.*

All that is known to have survived of this historic panorama of European settlement in New Zealand is this original handbill.

Photo: The New Zealand Archive, Wellington

The Vivid Pages of New Zealand's early History Revealed on the Screen in a Series of Fascinating and Exquisite Scenes.
THE COLOSSAL HISTORICAL FILM CLASSIC
The Birth of New Zealand.
Direction. - - - NEW ZEALAND CINEMA ENTERPRISES LTD.
Faithfully reproduced from Authentic Historical Records.
With minutest attention to details, and Regardless of Expense!
CAMPBELL & FAMILY
6000 FEET OF SHEER WONDER AND AMAZEMENT!
A Truly Marvellous Depiction of the Trials, Tribulations, and Joys of the Pioneers who made New Zealand
GOD'S OWN COUNTRY.

Evangeline, *Canada 1913. Directed by E.P. Sullivan and W.H. Cavanaugh.*

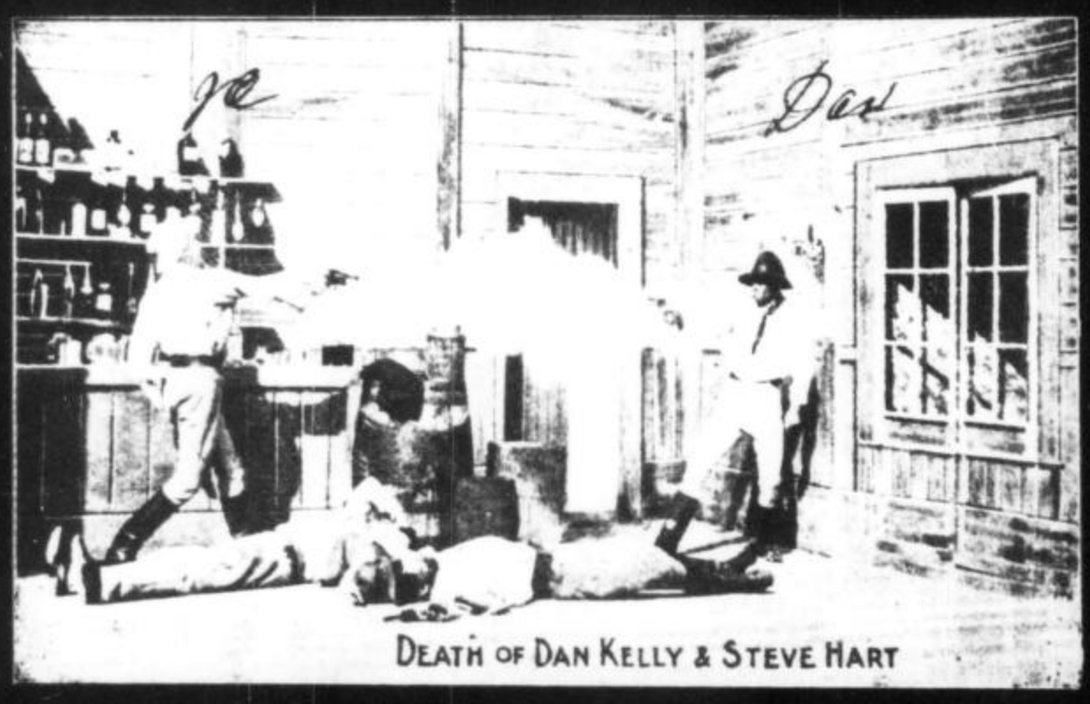
Believed to be the first feature-length dramatic film produced in North America, Evangeline *deals with the expulsion of the Acadians from Nova Scotia by the British in 1755.*

Photo © National Film, Television and Sound Archives Public Archives of Canada, Ottawa

Barro Humano, *Brazil 1929. Directed by Adhemar Gonzaga.*

Gracia Morena starred in this social drama regarded as an important historical and cultural document, as significant for its portrayal of life at that time as it was in the evolution of the Brazilian cinema.

Photo Fundacao Cinemateca Brasileira, Sao Paulo



The Story of the Kelly Gang, *Australia 1906. Directed by Charles Tait.*

The first Australian feature film was based on fact and helped to establish the bushranging mythology as an important element in Australian popular culture.

Photo © National Film Archives/National Library of Australia, Canberra

Alam Ara, *India 1931. Directed by Ardeshir M. Irani.*

India's first sound film was a romantic drama with music, revolving around the King of Kumarpur and his two queens.

Photo National Film Archive of India, Poona

The Greatest Thing in Life, *USA 1918. Directed by D.W. Griffith.*

Any film by Griffith is a vital link in the evolution of film technique. Lillian Gish (above) who played the leading role opposite Robert Harron, insists that this was one of the best films Griffith ever directed.

Photo Department of Film, Museum of Modern Art, New York

El Apostol, *Argentina 1917. Directed by Angel Ducaud.*

Produced by Federico Valle, El Apostol *is thought to be the first feature-length animated film in the history of cinema.*

Photo Fundación Cinemateca Argentina, Buenos Aires

De Landsflyktige (*"The Exiles"*), *Sweden 1921. Directed by Mauritz Stiller.*

Despite its considerable international success—the film was sold to 32 countries—no copy is known to have survived.

Photo © Cinemateket Svenska Filminstitutet, Stockholm

CIRCO TEATRO

WELTON

Sábado 5 de Diciembre de 19

A LAS 5 P. M.

LA REVOLUCION ZAPATISTA

Gral. Don Vicente G. Navarro

Gral. Don Antonio Bermúdez

Gral. Don Alfredo Serrano

Coronel Don Rafael Aguirre

AL PUBLICO

Revolución Zapatista, *Mexico 1914.*

This programme is the only trace known to have survived of this historically important feature-length documentary on the career of Emiliano Zapata and the Mexican revolution of 1910.

Photo *Cineteca Nacional*, Mexico City

Napasta, *Romania 1928. Directed by Ghiță Popescu.*

Ecaterina Nitulescu Sahigian featured in this film based on a play by Ion Luca Caragiale.

Photo Arhiva Nationala de Filme, Bucarest

Fager er lien (*"Beautiful is the Mountain"*), *Norway 1925. Directed by Harry Ivarson.*

This romantic drama featured Aase Bye and Olafr Havrevold, two leading actors with the National Theatre of Norway. Photo also shows Oscar Larsen in the role of the grandfather.

Photo © *Norsk Filminstitutt*, Oslo

Šachta Pohřbených Idei (*"The Shaft of Buried Ideas"*), *Czechoslovakia 1921. Directed by Rudolf Myzet.*

A drama set in the Ostrava mines in 1918. The screenwriter, A.L. Havel, incorporated the poetry of Petr Bezruc into the intertitles.

Photo © Filmovy Archiv/Czeskoslovensky Filmoby Ustav, Prague

The Birth of New Zealand, *New Zealand 1921. Directed by Harrington Reynolds.*

All that is known to have survived of this historic panorama of European settlement in New Zealand is this original handbill.

Photo The New Zealand Archive, Wellington

The Vivid Pages of New Zealand's early History Revealed on the Screen in a Series of Fascinating and Exquisite Scenes.

THE COLOSSAL HISTORICAL FILM CLASSIC

The Birth of New Zealand.

Direction - - - - NEW ZEALAND CINEMA ENTERPRISES LTD.

Faithfully reproduced from Authentic Historical Records.

With minutest attention to details, and Regardless of Expense!

8000 FEET OF SHEER WONDER AND AMAZEMENT!

A Truly Marvellous Depiction of the Trials, Tribulations, and Joys of the Pioneers who made New Zealand

GOD'S OWN COUNTRY

The video grapevine

by Italo Manzi

OVER the past three years, film enthusiasts throughout the world have acquired a new passion. As happens with many literary and artistic movements, a number of individuals, quite independently and spontaneously felt a need whose fulfilment was to become a world-wide phenomenon.

It all started with an apparatus invented by the Japanese—the video-recorder. As everyone knows, video-recorders enable one to record a television programme in one's absence and to view a programme or a film again or at a more convenient time. From the moment the video-recorder appeared on the market, new and hitherto undreamed of possibilities were opened up for the film enthusiast.

Without wishing to underrate the achievements of preceding or succeeding decades, it is probably true to say that the period that most interests film enthusiasts is that of the 1940s and 1950s. Apart from films of certain specific directors, or those that can be classified in "cycles" or "festivals", art cinemas are usually reluctant to show "ordinary" films of that period because they are considered—wrongly—to be of little importance. Some of them are, in fact, exceptional productions that have been unjustifiably forgotten; all of them, however, are typical of an epoch and have a special flavour of their own.

Thanks to national television services, which do not have the same "scrupulous" approach as the art cinemas, and to exchanges amongst collectors in different countries, the film enthusiast can now not only view but also own copies of these films which, up to three years ago, he could never even hope to see.

Film enthusiasts are now running short of space to house their collections, which are growing at an alarming rate. An increasingly complex and fascinating traffic in cassettes of films has begun in many countries which is conducted either by mail or with the help of well-disposed friends who travel. Although this may appear to be in breach of copyright, the fact is that collectors derive no monetary advantage from the cassettes since they only view them in private and exchange them with fellow collectors.

Let us take a typical example. Mr. X, who lives in Paris, owns two video-recorders. In addition to recording whatever interests him on French television, he has friends in Barcelona, Berlin, London and Buenos Aires who send him recordings made from their local television programmes. But Mr. X is, in turn a friend of Mr. Y, who has friends who are doing the same thing in Rome, Vienna and Brussels. Mr. Z, on the other hand, has friends in Finland. Someone else who lives in Brazil knows somebody who records for him what interests him on Rome television, but before they are despatched to Rio the cassettes make a stop in Paris at the home of Mr. X who copies what interests him or his friends Y and Z, who in turn have friends who... and so on *ad infinitum*.

People have always collected 16mm films, but never on a massive scale. Now, thanks to this new video-recording hobby, countless films, which for decades were nowhere to be seen and which otherwise would have been lost, are circulating again. In this way also an entire cinematic tradition can be rescued from oblivion and be subjected to a new appraisal.

This is what has happened to a fringe cinema such as that of Argentina. For more than a decade, from about 1936 to 1946, the Argentine cinema was the most popular in the Spanish-speaking world. Outside that area it was known through a number of post-1950 films such as those of Leopoldo Torre-Nilsson and a few others that won prizes at international festivals. Carlos Gardel's films are also known, but none of them is truly Argentine since they were made in Paris or New York.

During the golden decade of the Argentine cinema Buenos Aires was the capital of the Spanish-speaking world. Its streets, parks and places of entertainment knew no frontiers. The fashions, speech and sophistication of Buenos Aires, made known by Argentine film stars, were imitated in the other Spanish-speaking countries. The picture thus conveyed, although by no means false, was incomplete, since nothing was shown of life in certain social classes.

Nedda Francy, a blonde of the Marlene Dietrich type, paraded her charms in *Monte Criollo* and *Palermo*. Mecha Ortiz, the

ITALO MANZI, *Argentine film critic, has published a number of books and articles in Argentina and elsewhere. He was formerly director of foreign language studies at the Faculty of Psychology of the university of Buenos Aires and is currently working with Unesco in Paris.*

Photo © *Filmoteca Española*, Madrid

The Argentine actress Imperio Argentina, one of the great stars of the first half of the century, with Spanish actor Miguel Ligero in the Spanish film* La Hermana San Sulpicio *(1934) directed by Florián Rey. Once thought to have disappeared,* La Hermana San Sulpicio *has recently been shown on television thanks to a copy preserved by a film enthusiast.

The young Eva Duarte in* La Pródiga, *directed by Mario Soffici in 1945. Forgotten for almost 40 years the film is only now being shown for the first time. It was made shortly before Eva Duarte became Eva Perón when she married the President of the Argentine Republic, who apparently refused to allow his wife to appear on the cinema screen. Not even photos were published of Eva as an actress.

Argentine Garbo with the inimitable voice, made her mark on the Spanish-speaking world in such films as *Los Muchachos de Antes no Usaban Gomina, Safo* and *El Cante del Cisne*. There were also Mirtha Legrand, Amelia Bence, Paula Singerman and the great comic actresses Nini Marshall and Olinda Bozán.

But the actress who perhaps achieved the greatest and most lasting fame was Libertad Lamarque who immortalized so many tangos in *Besos Brujos, Ayúdame a Vivir* and *Madreselva*. After a quarrel with the supporting actress in *La Cabalgata del Circo* (1943), who was none other than Eva Duarte—soon to become Evita Perón—she was obliged to emigrate to Mexico where, initially directed by Buñuel (in the excellent *Gran Casino,* so belittled by "serious" historians of the cinema) and then appearing in tear-jerking melodramas, she won new laurels that have lost none of their freshness, since she is now pursuing a successful career in her native country.

Then there are the actors. José Gola, Roberto Airaldi, Hugo del Carril and Juan Carlos Thorny must be counted among the matinee idols, and Enrique Muiño, Enrique Serrano and Elías Alippi among the character actors.

Many of these films were, of course, "potboilers", but there were also more important works which marked their epoch and have lost none of their quality with the passage of time: *Viento Norte* (Mario Soffici, 1937), *Así es la Vida* (Francisco Mujica, 1939), *Prisioneros de la Tierra* (Mario Soffici, 1939), *Crimen a las Tres* (Luis Saslavsky, 1935), *La Guerra Gaucha* (Lucas Demare, 1942), and so on.

Thanks to the video-recorder, students and enthusiasts have been able to recover and preserve many products of a cinema, which in those days had an average output of fifty films a year. They have also been able to follow the careers of such interesting and creative directors as Luis Saslavsky, Alberto de Zavalía, Francisco Mujic and Mario Soffici, as well as of some foreign directors such as Pierre Chenal who spent a large part of his career in Argentina where he produced at least two of his best films—*El Muerto Falta a la Cita,* a thriller that was very modern for its time (1944), and *Todo un Hombre,* based on the novel by Miguel de Unamuno (1943).

Similarly it is possible to follow the careers of a large number of non-Spanish-speaking actors, who appeared in many films during those years of plenty, including Emma Gramatica (two films), Florence Marly (three films), June Marlowe (five films) and Rachel Bérendt.

Before we leave the Argentine cinema we should mention two examples of rescued films which have been of unusual significance. The first was not an Argentine but a Spanish film—the version of *La Hermana San Sulpicio* directed by Florián Rey in 1934—although the story began in Argentina where the star of the film, Imperio Argentina, one of the international cinema's most authentic superstars, was born.

Until a year ago, to own a film in which this actress appeared was a film enthusiast's dream. A cassette of the film in question, recorded in Argentina, where the film had been shown on television, was circulating in Paris. Shortly afterwards, in June 1983, Spanish television decided to broadcast a film cycle, in the presence of the actress herself, which would include all her available films. Nine of them were collected including two made in Argentina, the German film *Carmen, la de Triana,* made in Berlin in 1938, and *La Tosca* (Italy, 1940), in which Imperio, supported by Rossano Brazzi and Michel Simon, was directed by Jean Renoir assisted by Luchino Visconti.

Poster for Mario Soffici's* Viento Norte *(1937), a key work in the history of the Argentine cinema.

Photos © *Cinemateca Argentina,* Buenos Aires

It was also planned to include *La Hermana San Sulpicio* in the series. Only one 16mm copy of the film survives and it is owned by a Buenos Aires collector who had lent it from time to time to Argentine television and had promised to lend it to the Spaniards. But at the last minute he had misgivings about sending it overseas. Shortly before, the Paris enthusiast mentioned earlier had made a copy of the film which he sent to a Madrid enthusiast in exchange for a cassette of another film of the same actress. The Spaniard lent his cassette to the television service and the public were able to become acquainted, or to renew acquaintance, with a delightful, subtly and unusually irreverent film based on the novel by Armando Palacio Valdés.

In our second example the rescue of the film was not due to video-recording (pirate copies are said to be on sale in London but this has proved impossible to verify) but to more complex reasons of a political nature. The film in question was *La Pródiga,* made by Mario Soffici in 1945 and starring Eva Duarte. She had already played secondary roles in a number of films and a bigger role in *La Cabalgata del Circo,* but this was the first time she had played the leading role in a big-budget film, based on a famous work by Alarcón.

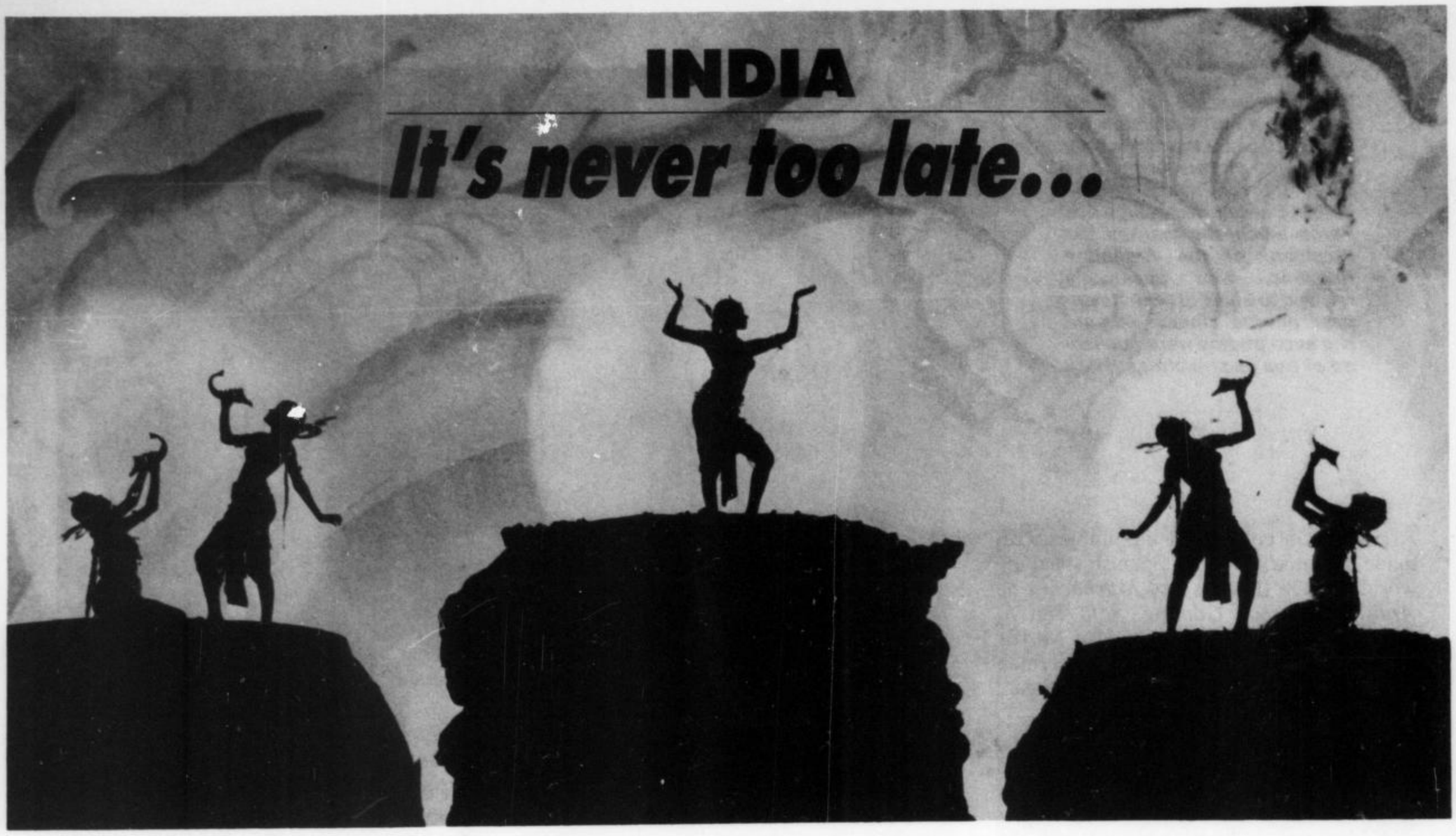
The filming took place at a time of political unrest (Eva's marriage to Perón and the latter's nomination as President). Obviously the film could not be screened. Photographs of the actress in this film were never seen and people even came to doubt whether it had ever been completed. It was also said that all copies had been destroyed.

Now, forty years later, the film is going to be screened. Apparently one of the producers saved a copy which lay in a safe in Uruguay awaiting the day of its resurrection. Film enthusiasts in search of rare items are now anxiously looking out for a cassette of *La Pródiga* which, after the success of the opera *Evita,* and all that has been written about this controversial personality, will enable us freely to see the real Evita.

■ **Italo Manzi**

INDIA

It's never too late...



by Paramesh Krishnan Nair

A few years ago, a well-known Indian film pioneer told me that of the forty odd films he had made he considered that only two or three were worth preserving in the National Film Archive of India. This in a way reflects the attitude of most of our film-makers to archival preservation of their films.

The average film-maker in India does not believe that what he is doing is of any historical consequence, let alone of cultural interest. For him, as for his colleagues elsewhere, film-making is first and foremost a commercial proposition meant for mass consumption. His primary interest is to get his investment back with a reasonable profit within the shortest time span. Setting aside one of the fifty odd prints made for the initial release of a film would not cost him much compared with his total production costs, but his attitude would be: "Why should I leave a new print lying idle in the Archive vaults when it could be bringing in a good return on the screens of local cinemas?"

The multi-theatre simultaneous release craze means that the producer/distributor has to make several prints from the original picture and sound negative. He is not in the least concerned that every time a new print is made the useful life of the original negative is reduced. In the Indian film industry it is not customary to make inter-negatives or inter-positives. The "Colour Reverso Inter-negative" process is practically unknown and all release copies are printed from the original negatives. As a result, a large number of original negatives of highly successful films have been damaged beyond repair due to indiscriminate duplication of positive prints, both 35mm and 16mm.

In India the cinema has never been accorded high priority. To the intelligentsia and educationists the cinema was something to be looked down on with contempt and it was often bracketed with social evils such as betting, gambling, drinking and prostitution. But the masses developed a passion for the cinema, finding in it an instant escape medium in which to forget the drudgery of daily life. They patronized it so ardently that the Indian cinema has by now become the most prolific of all the national cinemas.

With a stupendous annual output of over 750 feature films, in fourteen major languages, which find their outlet through some ten thousand permanent cinema houses throughout the country, the cinema industry has become very much a part of the Indian reality. Audiences have lived with it, laughed with it, wept with it and virtually grown up with it. It has shaped their lives, their attitudes, values and consciousness.

Neverthless, its importance has only recently been recognized. As a result, although India started making films at the turn of the century, at the same time as the rest of the world, nobody thought we should have a Film Archive to take care of our film heritage. Even after independence, it took us nearly seventeen years to start collecting films in an organized manner. By that time some sixty to seventy per cent of our pre-independence output had vanished. Films of that period were not available for love or money. Their negatives had crumbled and turned to powder, or after extraction of the silver from the nitro-cellulose base, had been turned into bangles and ladies' handbags.

One such film was *Alam Ara* (1931, in Hindi), the first Indian talkie, which is still not traceable. When contacted two years before his death, Ardeshir M. Irani, the maker of this film and the man who brought sound to Indian cinema, told us that he had kept some reels of the film in his office at the Imperial Studio (now Jyothi Studio). But his son Shapoorji took us aside and confided: "The old man still thinks the reels are lying around in his office, but I know for certain that they have been disposed of as junk. I myself did it as they were creating a fire hazard". What a pity! The man had no idea that he had allowed one of the most important historical records of the Indian cinema to be destroyed.

Among the most important landmark films of the Indian cinema that have thus vanished into oblivion are:

- Dhiren Ganguli's *Bilet Ferat* ("England Returned"), 1921—An early social satire on anglicized Indians who blindly import Western values into traditional Indian society.
- D.N. Sampat's *Bhakta Vidur*, 1921—A folk tale in which the film director himself played the central role as a sensitive nationalist leader; he wears modern dress whilst all the other characters don suitable mythological garb.
- Baburao Painter's *Saukari Pash* ("The Indian Shylock"), 1925—A middle-class peasant family's struggle against the exploitation of a heartless money-lender.
- *Balidan* ("Sacrifice"), 1927—Based on Rabindranath Tagore's *Bisarjan*.
- Imperial's *Anarkali*, 1928, directed by R.S. Choudhury—An ill-fated romance between

---

PARAMESH KRISHNAN NAIR *is director of the National Film Archive of India. He has taken part in a wide range of activities in India and internationally to promote the safeguard and protection of moving images and contributed, as a specialist, to the drafting of the Unesco Recommendation. He has published a number of studies and articles on aspects of cinema.*

◀ **Sairandhari *(1933), by Rajaram Vanakudre Shantaram, was the first colour film made in India. This superproduction was an adaptation of the Mahabharata epic. Shantaram was one of the founders of the Prabhat Studios, based in Poona, and specialized in films on social and mythological themes.***

Emperor Akbar's son, Prince Salim, and a dancing girl, in which the title role was played by the beautiful Sochana (Ruby Meyers), the highest paid star of the Indian screen of those days.

• The same director's *Khooda Ki Shaan* (Wrath), 1931—The central character of this film was a Gandhi-like figure.

• Bhal G. Pendharkar's *Shyam Sunder*, 1932—The first film in the Marathi language to have a successful silver jubilee run.

• Prabhat and V. Shantaram's *Sairandhari*, 1933—The first colour film made in the country (it was processed in Germany using one of the early colour processes introduced by Agfa)—A costume spectacular from the *Mahabharata*.

• Sarvottam Badami's *Griha Laxmi* ("Educated Wife"), 1934.

• Nandlal Jaswantlal's *Indira M.A.*, 1934.

• Mohan Bhavnani's *Mill Mazdoor*, 1934—Based on Munshi Premchand's powerful story about the rights of the working class.

• Devaki Bose's *Seeta*, 1934—In this film gods and goddesses were portrayed for the first time as simple human beings without their haloes or heavenly charisma.

• Wadia Bros' *Hunterwali*, 1935—In this film Nadia, the fearless, brought a new image of the liberated woman, in keeping with the awakening national consciousness of the times.

• Sohrab Modi's *Khoon Ka Khoon*, 1935—An adaptation of Shakespeare's *Hamlet*.

• *Balayogini* ("Child Widow"), 1936—About the sufferings of a widow and her daughter in an orthodox Hindu society.

Saukari Pash *("The Indian Shylock", 1925) was directed by Baburao Painter, who had founded the Marhastra Film Studios at Kolhapur in 1919. The Indian director R.V. Shantaram played a starring role in the film.*

• Vinayak's *Chaaya* ("Holy Crime"), 1936—About man's inhumanity to his fellow human beings, based on a story by V.S. Khandekar.

... and many more.

No study of the Indian cinema would be complete without having access to these and many other films that are believed to have been permanently lost. However, "lost" films have turned up in the most unexpected places and the film archivist keeps on hoping that the film he is looking for will one day be found. He hopes for miracles; and miracles do sometimes happen.

The idea of establishing a national library of films was first broached in 1964, when the Government of India instituted the National Film Awards. But this was to be limited to award winning films only. The concept of an Archive as a repository of all national films of permanent historical value did not crystallize until some ten years later.

Why, it is often asked, should public money be spent on preserving all the junk in the way of cheap entertainment being made by unscrupulous speculators? The question becomes all the more pertinent in face of the glut of films produced in India in recent years. The archivist finds himself in the difficult position of having to decide what to keep and what to discard. Selection becomes unavoidable. But such doubts will persist as long as the cultural role of the cinema—even of escapist cinema—is not fully accepted. The task of the film archivist becomes less taxing once there is a national awareness of this important issue. Thereafter what is required is the good-will and co-operation of film-makers and well-wishers.

Cinema and television are the most important cultural forces developed by man in the twentieth century. The preservation of cinema culture is a moral responsibility, a duty we owe to future generations. We shall be failing in our duty if we do not take care of our film and television heritage.

Better late than never...

■ **Paramesh Krishnan Nair**

Shanta Apte played the role of Radha, the god Krishna's beloved girl cow-drover, in* Gopalkrishna *(1937), directed by Damle and Fatehlal.

Photos © National Film Archive of India, Poona

THAILAND

When the camera was king

by Dome Sukvong

THE story of the cinema in Thailand began eighty-five years ago when S.G. Marchovsky brought some reels of "Lumière" films and showed them in Bangkok on 10 June 1897. Thailand's first film was made in 1900 by the younger brother of King Rama V, and the year 1927 saw the start of the feature film industry in Thailand. Since then more than 100,000 kilometres of film and some 3,000 feature films have been produced in Thailand.

We can be almost sure that more than half the footage of these films made in or brought into Thailand has been lost forever, while the other half is scattered in private collections, in forgotten corners of attics, garages, store-rooms and old movie theatres, with termites and rats as their only custodians.

In 1980, I started to gather all the available data concerning Thai films and in one year I had amassed enough data about most of the films made in Thailand, or made by Thai nationals, between 1897 and 1945 to be able to start looking for the films themselves.

In 1981, when this search started, I came across 50,000 feet (15,200 metres) of film in a very old railway go-down (warehouse). This footage had been shot by the State Railways of Thailand between 1922 and 1945. The originals were all black and white negatives made of nitrate film. At least half of this footage may not be in a condition to be salvaged.

Hoping somehow to salvage the other half, I contacted the officials of the National Archive and asked them to approach the State Railways and have the film transferred to the Archive so that it could be salvaged and preserved. All the State Railway films are now kept in the Thai National Archive.

Since then we have been able to locate at least ten more sources of old films. Some of them had been lying forgotten for at least half a century. One interesting and important discovery came from a lady who happened to read a newspaper headline about my discovery of the State Railway films. She found forty reels of old films in a store-room in her house. Later she contacted me and we immediately recovered the films only to find that the 35mm black and white nitrate prints were in bad condition.

These films were originally the personal effects of the late King Rama VII (1926-1935) who was known to enjoy movies and film-making. The films had come into the possession of her father who had at one time been a member of the King's palace staff.

Together we found forty reels of film each some 1,000 to 1,500 (300 to 450 metres) feet in length. Among them were films of the King's personal and State activities, such as royal ceremonies and his trips in the South-East Asian Peninsula, to Europe and to the United States of America. The films in this category were made by film companies of the countries he was visiting. The visit to the United States, for example, was filmed by Paramount Pictures. There were also a number of films made personally by the King while visiting Japan, as well as some Hollywood silent features starring Douglas Fairbanks, the King's favourite film star.

The most exciting discovery was that of two reels of film with a sound track made in the year in which the 150th anniversary of the founding of Bangkok was celebrated. The film was made in 1932 by the Srikung Sound Film Company, a famous early Thai film production firm and the first in Thailand to produce sound films. The Srikung Company played a great pioneering role in starting up the popular film industry in Thailand; but during the inter-war years, after rising to a peak, business declined and the Company closed down just after the Second World War. These two reels are

DOME SUKVONG, *of Thailand, is a founder of the Old Films Preservation Project launched at Thailand's Institute of Technology and Vocational Education.*

Photo © Swedish Film Institute, Stockholm

A Handful of Rice, ***one of Thailand's earliest films, was made in 1939 by a Swedish production team and a Hungarian director who had been invited to shoot a film in the country by a Thai prince. The story of a young peasant couple, it was set in a mountainous forested region of northern Thailand. Local people acted in the film which won a prize at the 1939 Venice Film Festival. Both a work of fiction and a valuable anthropological document about a traditional way of life,*** **A Handful of Rice** ***was preserved in the Swedish National Archives and was recently presented by Sweden to the Thai authorities.***

◀ ***Three stills from* Suvarna of Siam *(1923). The first feature film made in Thailand, it is being sought by the Thai Film Group, created in 1982.***
Photos © National Archives of Thailand, Bangkok

perhaps all that remains in Thailand of the films made by the Srikung Company.

Another fruitful source of old films was the Siam Society which provided us with 270 reels of 16mm diacetate film, each 400 feet (120 metres) in length. These films had also been the personal property of King Rama VII and had been made between 1926 and 1945. Some reels had been shot by the King himself.

The Thai Film Group, founded in 1982 to celebrate eighty-five years of movies in Thailand and to promote the preservation of old films, now has a forty-square-metre room for film preservation at the Department of Photography and Cinematography of the Bangkok Technical Institute. All the films that we have discovered are stored in this room. We hope in the future to establish a proper store-room when sufficient money becomes available.

At present we have no experts to restore the films in our possession. However, the 35mm nitrate films are in fairly good condition except for a little shrinkage.

As far as the 16mm diacetate films are concerned some forty per cent of them are in various stages of deterioration. Some have already dried up and become brittle; others are twisted or have melted. Unfortunately, we know of no technique for upgrading these films.

In an attempt to supplement our collection by exchanges we have, during the past two years, contacted overseas film archives and have asked for their help in tracing certain lost films. There are two films that we are desperately trying to locate. The first, called *Suvarna of Siam,* or *The Kingdom of Heaven,* is the first feature film ever made in Thailand. It was produced by a Hollywood company under the supervision of a Mr. Henry MacRae in 1923. The other film, entitled *Berne: Arrivée du Roi de Siam,* is the first film ever to portray the Thai people.

If one day we are able to obtain these two films it would be a significant step towards the establishment of a Thai National Film Archive. It is my personal conviction that our immediate target for the future should be to launch a crusade to recover the approximately 3,000 feature films that have been produced in Thailand since 1923.

■ **Dome Sukvong**

CUBA

A people in its pictures

by Manuel Pereira

CUBA'S film archive *(Cinemateca)* was created in 1960 with the purpose of selecting, locating, acquiring, classifying and *conserving* all forms of material relevant to knowledge and study of the cinema from its origins until today.

Before the creation of the *Cinemateca,* no Cuban institution was consistently concerned with collecting and protecting film material, with the exception of the University of Havana's department of cinematography which, in spite of its slender economic and technical means, managed to salvage a number of interesting films.

The indifference of official circles towards the conservation of films has had disastrous results. To take one example, almost all the films produced in Cuba during the silent era (approximately 70 short and feature-length films) have been lost forever; only five have survived, three of them incomplete. Over a third of the films produced in the 1930s, 1940s and 1950s have also disappeared.

The *Cinemateca* already has a major collection of over 6,000 films, including works by the most outstanding directors in the history of the cinema as well as all the films made in Cuba since 1959, the year which saw the birth of the Cuban film industry (the Cuban Institute of Cinematographical Arts and Industries, ICAIC).

One of the most important and least known tasks of the *Cinemateca* is the conservation of film stock. In order to protect archive films and to keep them available for projection, the *Cinemateca* makes duplicate copies of films of which it only has a positive. (This is the case with most "old" films). As a result of its film stock restoration and salvage programme, over 200 acetate copies had been made by 1972. Films which were originally on nitrate stock have also been transferred to safety (acetate) stock; over a third of these are films made in Cuba before 1959.

The work of the *Cinemateca's* conservation department, the continual updating of its collection, constitutes a complex task ranging from restoration and reconstruction and including the transferral of images (and sound) to new supports. This is the only way to preserve these precious materials which form part of the national and international cultural heritage.

In addition to this, as the director of the *Cinemateca,* Hector García Mesa, explained to me, "it is also necessary to add Spanish titles to silent films which still have their original titles in different languages."

The *Cinemateca* is currently in the final stages of transferring to safety film the relatively few films which are still on inflammable nitrate stock. Another urgent task is the transposition onto new colour stock of film whose colour is considered to be rapidly decomposing.

The *Cinemateca* also makes sure that its holdings of black and white, colour, and nitrate films are properly air-conditioned, using control systems which meet international technical standards. Through systematic checking, airing, and physical examination of the films, it is possible to detect signs of decomposition in time for the films to be copied as a matter of urgency in the case of single copies or copies of which there is no negative or duplicate negative. ■

MANUEL PEREIRA *is a Cuban novelist and journalist. His novels* El Comandante Veneno *and* El Ruso *have been translated into a number of languages. He is also a film critic and screenwriter and has been editor-in-chief and deputy director of* Cine Cubano *magazine.*

Photo © ICAIC, Havana

A shot from* Lucia *(directed by Humberto Solás, 1967), an outstanding production of the powerful Cuban cinema which has emerged since the Revolution.

CINE QUA NON

An ABC of film preservation

by Frantz Schmitt

OUR civilization today is confronted with a flood tide of recorded moving images, a heritage which poses serious problems for those responsible for its transmission, even in part, to future generations. How can they ensure its survival, the full recognition of its cultural value, and its free circulation?

It is impossible, within the scope of this article, to elaborate a fundamental theory on this question, and so far as methods are concerned, the identification of priorities must be guided by commonsense rather than by doctrinaire considerations, even if this means repeating what for some people are elementary facts.

• For all those who have responsibilities at the national level in this matter, the preservation of films should be envisaged and planned in a long-term perspective, never only in the short- or medium-term. Collection is not preservation.

• Whatever the size of a country's production, the collection and subsequent preservation of films calls for the intervention and active participation of the State, not only because this work, if well done, is always costly, but also because nowadays the State is inevitably involved in the legal, administrative and even scientific and methodological measures which must be adopted.

• In many film-producing countries the collection of films for safeguarding has been neglected for too long not only through indifference but also for reasons associated with safety. Inflammable film was still being used until the 1950s and it was difficult if not impossible to store it in premises of national institutions responsible for statutory deposits or copyright. Nowadays the collection of films can no longer be left to private initiative. The necessary administrative measures must be taken to ensure that there is a statutory obligation to deposit a copy of every film produced in the country.

• Where difficulties of one kind or another hinder compliance with this requirement, the authorities could invoke the financial aids to production—which exist in various forms in many countries—to encourage the statutory deposit of a sizeable proportion of the country's production. If many Western countries are today deprived of a large part of their film heritage, it is because they took too long to recognize this fact and to take appropriate measures.

• The problem of selecting films for preservation is a false one. As a matter of principle, a selection should not be made between one category of film and another. All products of the "non-commercial" cinema, whether they be advertising films, industrial documentaries, propaganda, amateur films or local reportage, should be accepted with the same respect as the latest work of a famous director.

• In the past, too many national film archives made unhappy choices when they gave preference to, amongst others, fiction films. By doing so they encouraged the authorities, who are not very generous when

FRANTZ SCHMITT, *French film-maker, has worked on many short films as director, cameraman or editor. A member of FIAF's preservation committee, he took part in the preparation of the Unesco Recommendation on moving images. He is head of the film archives service of France's National Centre of Cinematography, and teaches in the department of film and audiovisual research at the University of Paris III.*

***A French banker and philanthropist, Albert Kahn (1860-1940), was an early believer in the idea of creating and preserving for posterity a pictorial record of everyday life in different countries. To constitute his "Archives of the Planet", he despatched cameramen throughout France and to many other countries including China, India and Japan with instructions to "record once and for all aspects, practices and modes of human activity whose inevitable disappearance is only a matter of time." Between 1910 and 1930 his team took 170,000 metres of documentary film and 72,000 autochrome photos. The project came to an end after Kahn was ruined in 1929 but today his astonishing collection is preserved at the Fondation Albert Kahn in the Paris suburb of Boulogne. Below, street scene in Beijing, a still from a film in the* Archives de la Planète.**

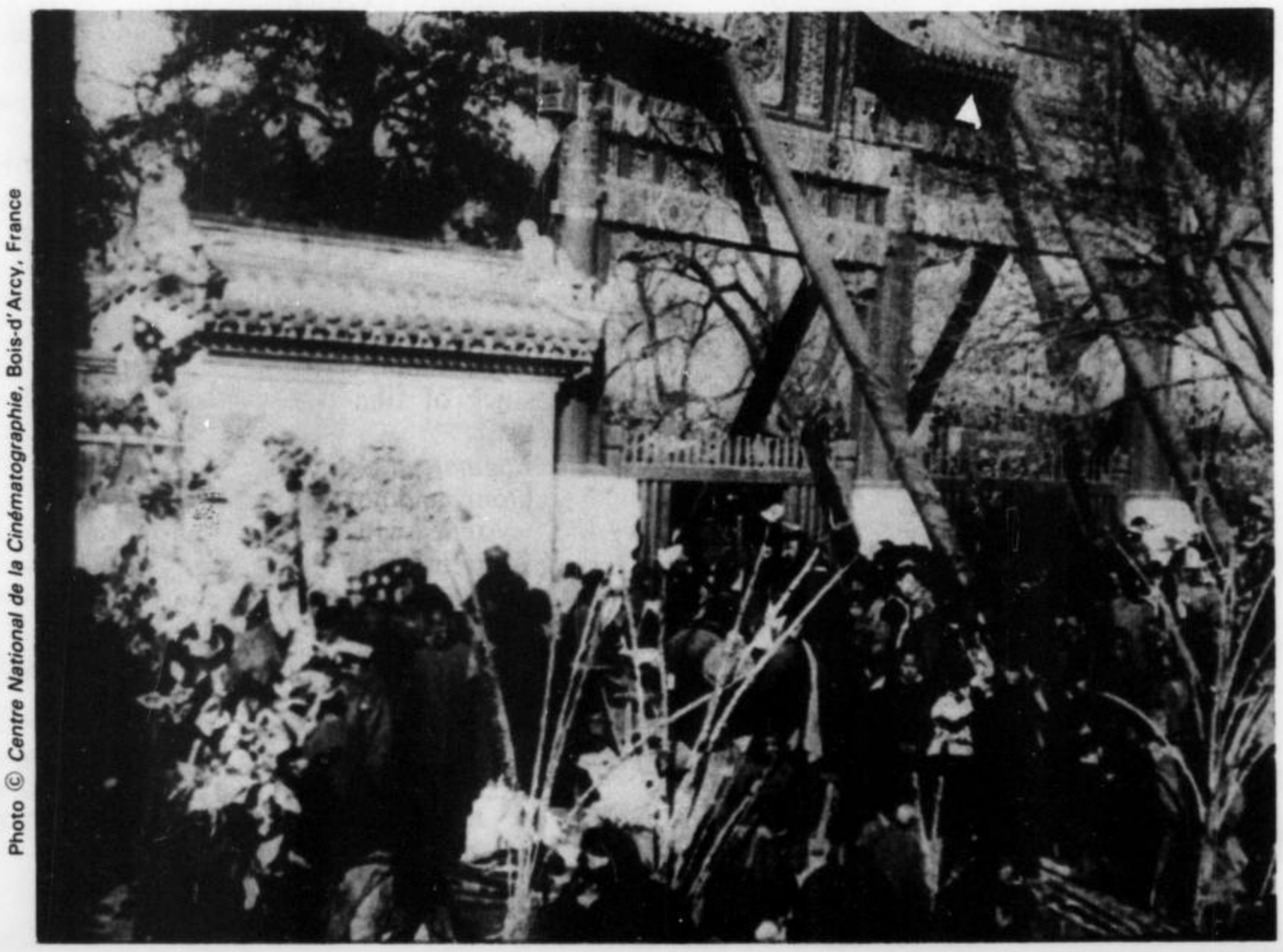


Photo © Centre National de la Cinématographie, Bois-d'Arcy, France

it comes to allocating funds, in the belief that after all the need to preserve films as objects of cultural value can be satisfied while adopting a compromise solution—a solution devised by people who, consciously or not, possess the mentality of technocrats. According to their school of thought a film about industrial robotization may be of more interest in fifty years time than the tenth version of *Les Misérables*. Selection, if permissible at all, can be based only on practical administrative needs.

• Where responsibility for safeguarding different categories of film is assigned to several bodies in the same country, it is essential that their respective responsibilities be strictly defined and that they adopt common technical criteria. It is an illusion to think that the proliferation in some countries of regional, local, specialized and decentralized *film archives* will improve the long-term chances of survival of a greater number of films.

• In too many instances the only functions that are properly discharged by these bodies are those of distribution and presentation, and it would be desirable that the sole or master copies in their possession be handed over to an official central archive. A film archive's pride in finding an "only" copy and repeatedly projecting it until it is worn out has often been responsible for the disappearance of a film for all time.

• Whenever an archive has to envisage the restoration of films made before the disappearance of "nitrate" film, and for budgetary reasons it cannot undertake all the restorations at once, it should in my opinion be guided by five basic criteria when choosing its priorities.

— It should consider the state of deterioration, especially chemical deterioration, of the film, the most threatened films being given priority. For various technical reasons, these are not necessarily the oldest. In France, for instance, it has been found that the original soundtracks of films made during the Second World War are very often in an advanced state of decomposition, whereas silent films dating from 1910 are still perfectly intact. Genuine priorities can be established objectively on technical ▶

Birth of a notion

by Boleslaw Matuszewski

This text is extracted from *A New Source of History (The Creation of a Depository of Historic Cinematography)*, a pamphlet published in Paris in March 1898 by Boleslaw Matuszewski in which for the first time the idea was launched of creating a cinema archive.

THE cinematographic film, in which a scene is composed of a thousand images and which, projected from a source of light onto a white sheet, makes the dead and the absent arise and walk, this simple celluloid ribbon on which an image has been produced, is not only a historical document but a slice of history which has not vanished and which has no need of a genie to resuscitate it. It is there, barely asleep and, like those elementary organisms which have a latent life and reawaken after years have gone by through the action of a little heat and humidity, all it needs to awaken and relive the hours of the past is a little light passing through a lens in the midst of darkness!...

What must be done is to give to this possibly privileged source of History the same authority, the same official existence, the same access as other archival sources which already exist...

All that will be necessary is to assign to cinematographic films which have a historic character a section of a museum, a shelf in a library, a cupboard in the archives. The official depot will be either at the *Bibliothèque Nationale* or at the library of the *Institut*, under the guardianship of one of the Academies which are concerned with history, or at the Archives, or at the Museum of Versailles. We shall choose and decide. Once the institution is in existence, free or even purchased items will flow in. The price of the "cinematographic reception apparatus" (camera) and of reels of film, which was very high in the early days, is dropping rapidly and coming within the means of ordinary amateur photographers. Many of them, not counting the professionals, are starting to take an interest in the cinematographic application of this art and ask for nothing better than to contribute to the constitution of a history. Those who will not give their collections will be happy to bequeath them. A committee will accept or reject documents which are on offer, after considering their historical value. The *negatives* which it accepts will be sealed in cases, labelled and catalogued; they will be the *types* (originals) which will not be touched. The same committee will decide on the conditions of access to the *positives*, and will keep in reserve those which, for special reasons, will only be put before the public after a number of years have gone by. The same practice is followed for certain archives. A curator of the chosen establishment will take charge of this new collection, which will initially be small, and an institution of the future will be created. Paris will have its *Depository of Historic Cinematography*. ■

Photo from a very early film,* Cataracte du Niagara *("Niagara Falls"), made in 1896 by the French director Edwin Rousby.

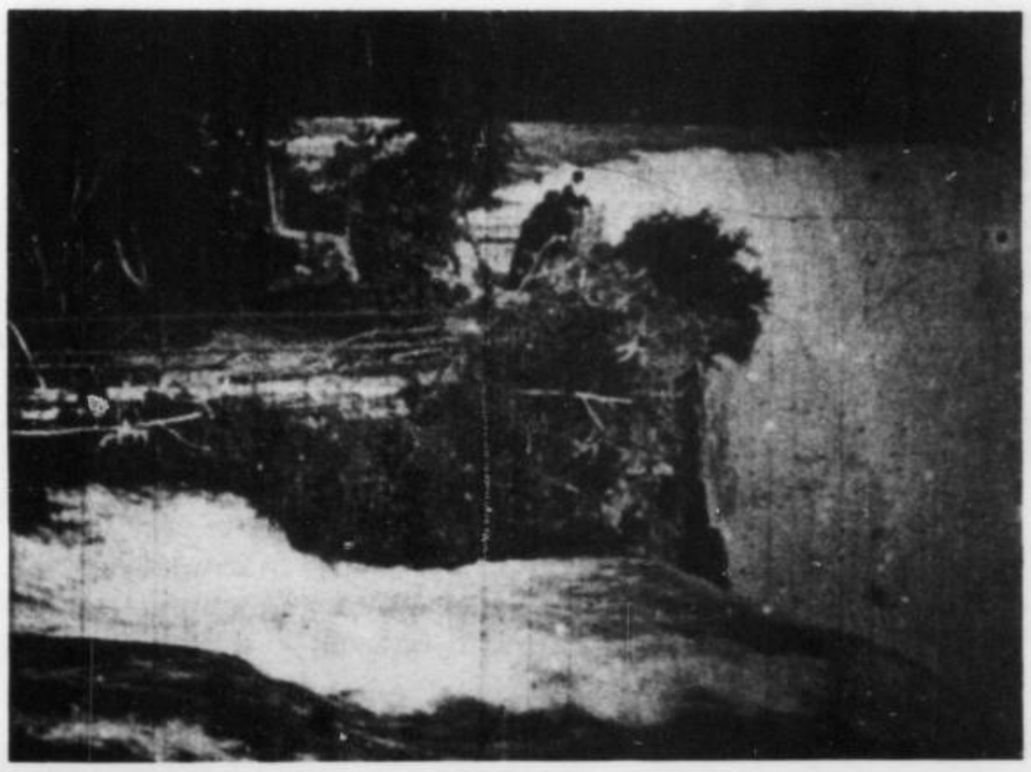


Photo © *Cinemateca Portuguesa*, Lisbon

A shot from a Dutch documentary,* Sergei Eisenstein's Visit to Holland, *made in 1929 when the Soviet director toured the Netherlands. The film was discovered by Jan de Vaal, director of The Netherlands Film Museum. A duplicate negative, a fine grain copy and projection prints were made in the nick of time—the original nitrate print has now completely decomposed.

Photo © *Nederlands Filmmuseum*, Amsterdam

▶ grounds by applying the control methods, such as stability tests, recommended by the International Federation of Film Archives (FIAF).

— Before undertaking the lengthy process of restoring a film that is believed to be the only copy, it should be confirmed at the national and international levels that a better copy does not exist in some other archive with which exchanges can be made. The development of such exchanges, which is partly linked to the greater availability of computerized information facilities, especially in regard to cataloguing, should in the future eliminate costly and unnecessary duplication, something which is still too common. Also, recognition of the special role of film archives in safeguarding national heritages should gradually allow for some relaxation of the regulations governing the protection of copyright and other rights, which in too many cases paralyse exchanges.

— Save in exceptional circumstances, priority should be given to safeguarding a country's own films. This may appear to be a selfish attitude, but it can be compensated to some extent by organizing systematic exchanges of work.

— For an equal degree of physical or chemical deterioration, priority should be given to a country's oldest films, so that that part of its heritage which is least known because it is older is made more rapidly accessible to the public. I have had many occasions to observe how projections of French "incunabula" dating from before 1915 (Lumière, Méliès, Émile Cohl, for instance, but also short films by unknown directors) were received enthusiastically by viewers of all ages, thus indirectly helping to draw the attention of official circles to the need to provide better financial support for the most urgent essential rescue operations.

— Finally, in the case of important archives which still possess hundreds or even thousands of "nitrate" films which must be copied onto safety film, speedy action for the largest possible number of films should take precedence over the quest for perfect restoration. Previously unknown sequences from Gance's *Napoléon*—a film which Kevin Brownlow took years to reconstitute (see article page 14)—have just been discovered, but this approach cannot be followed by archives that have millions of metres of film for transfer and have to act quickly to reproduce hundreds of silent films, even though some sections may be temporarily missing.

• A film archive does not really deserve the name unless it has taken certain technical measures to ensure the long-term survival of the material in its possession. In particular, it should give absolute priority to the preservation of matrices: negatives, inter-positives, duplicate negatives. If it only has copies which it uses for consultation or projection, it has not yet become a real archive. A film archive cannot be compared to a public library. It must have strict rules about limiting the use of its material. If it engages in restoration it should at the same time and as far as possible make several safety versions—duplicate, inter-positive, copy—for each title, otherwise it is only postponing the problem for a few decades.

• Of course, an archive with long-term objectives will take all the scientific and technical precautions to preserve its material that are recommended by the International Federation of Film Archives: strict air conditioning, careful choice of containers, absolute segregation of nitrate and acetate film, separate storage of originals and copies, checking of safety and quality control arrangements, measuring the thiosulphate residue for copies made by the archive. There is nothing optional about any of these precautions.

• The everyday work of the archivist also includes the collection, cataloguing, safeguarding and, where necessary, restoration of all those documents and other material which constitute the historical, documentary or technical background to a film. These include scenarios, photographs, posters, contemporary magazines, publicity material of various kinds, apparatus, patents, all of which should be associated with the films themselves. Indeed, in many cases they help to restore their identity more completely.

• Very often the student or professional who comes to an archive to study a film also needs to have access to this non-film material, such as catalogues, in order to complete his research, and it is a pity that sometimes material of this kind is dispersed amongst other bodies, such as museums and libraries.

• While it is desirable that every archive should keep itself well informed about developments in new technologies and should try to apply them in its work, this does not mean that it should constantly postpone adopting technical solutions for its problems in the hope that eventually some new development will supply a radical solution to its present difficulties. It is already some time since the introduction of magnetic tapes for images, but neither these nor other much-heralded innovations such as the video-disc, high definition television, the holographic image or data processing are likely to cause major upheavals in the organization of the world's leading archives. As long as film continues to be used, recently created audio-visual archives whose directors think in terms of the distant future should be cautious about committing themselves to new techniques whose value is still unproved. Can one seriously imagine that, if all the books and manuscripts in the great national libraries were transferred to high definition video-discs, the originals would be thrown out? The situation will be the same for the film, and people will always have recourse to the negative when possible.

• On the other hand, because they guarantee a much longer life for copies, there is no doubt that the new positive colour films which have come on the market in recent years are likely to have a considerable influence on the choice of technical solutions adopted by archivists, and that the preservation of colour films at very low temperatures (a very costly and troublesome system) will in many cases be abandoned.

■ **Frantz Schmitt**

Photo © Centre National de la Cinématographie, Bois-d'Arcy, France

***The Lumière brothers, Auguste (1862-1954) and Louis (1864-1948) were two French scientists who invented an early motion-picture camera and projector called the* cinématographe. *From 1896 until they abandoned production in 1903 they sent a team of cameramen-projectionists to cities throughout the world to show their films and shoot "documentaries" of everyday life. Left, Tverskaya street, Moscow, a still from the* Gazette des Frères Lumière.**

SWITZERLAND

A living film archive

by Freddy Buache

THE depositing of copies of films in film archives should clearly be subject to rules dictated by their owners; the first implication of this is that reels of film should not be allowed to leave the premises of the institution. But it is equally clear that the conservation of film archives in total secrecy would lead to the absurd situation in which, ultimately, no one could claim to consult them for the purposes of historical research, and that archivists would be acting as the guardians of cemeteries, which is not their purpose.

Collecting works produced in the past only makes sense if it is possible for contemporary art to match itself against such works with a view to preparing for the future. A living film archive is thus a meeting place where today's creators, historians, theoreticians and students can freely consult documents. Consequently it is indispensable to provide them with easy access to an accurate, detailed and comprehensive catalogue. Access to the films themselves should be under the constant supervision of the staff responsible for the archives.

The *Cinémathèque Suisse* has always tried to reconcile, in a generous spirit of collaboration, the requirements of research students with respect for the wishes of depositors. It takes steps to ensure that there is never the slightest opportunity for piracy, and gives an unqualified guarantee to this effect to all who wish to entrust films to it. It is proud to have regularly expanded its activities for more than thirty-five years, constantly improving its relations with professional circles without ever ceasing to play its public service role. Our fundamental task is to supervise the constitution (or reconstitution) of the Swiss film heritage, a priority field which makes a heavy claim on our financial resources especially for making "safety negatives", drawing up a complete catalogue, and restoring films. ■

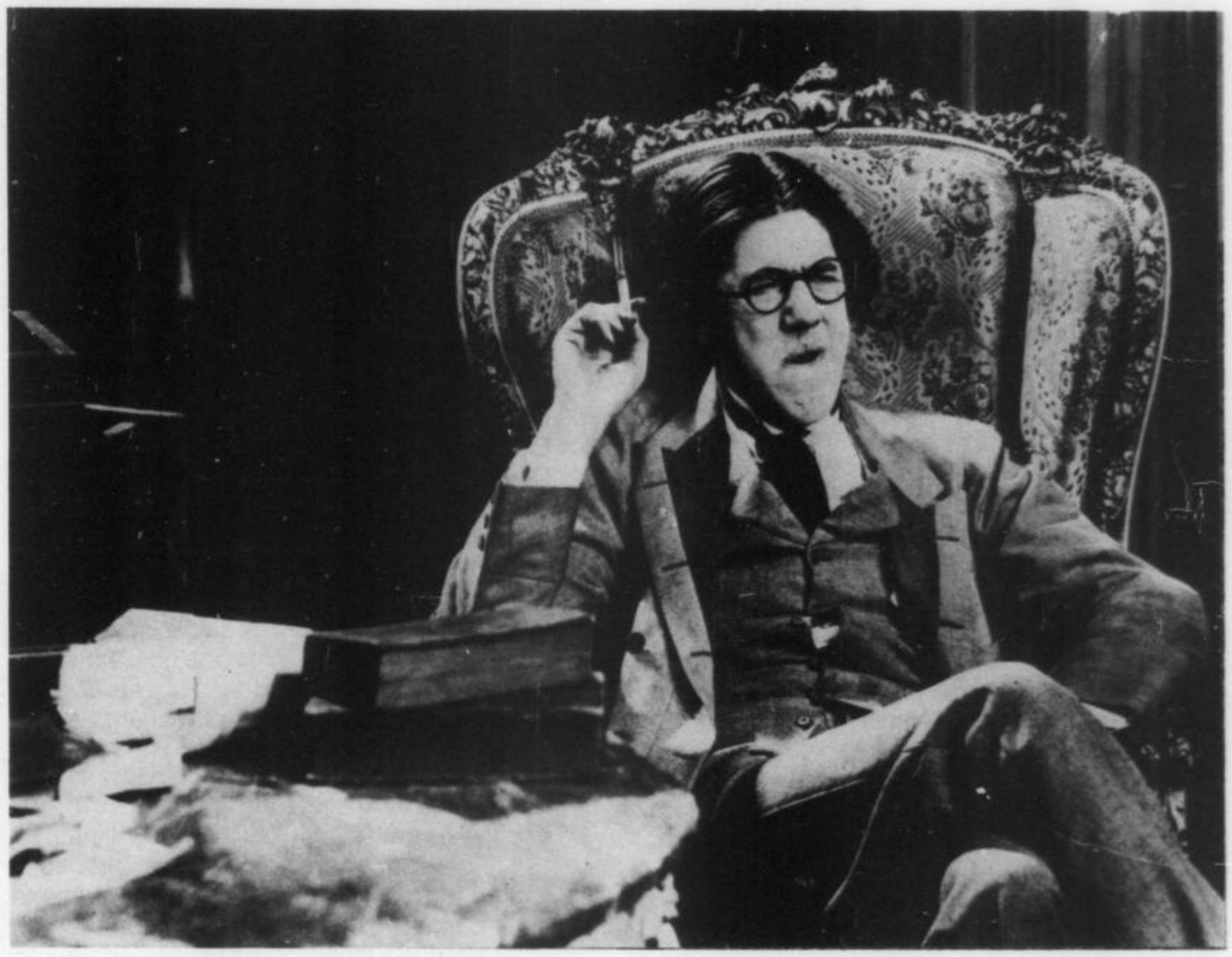


Photo © *Cinémathèque Suisse*, Lausanne

The Swiss actor Michel Simon in* La Vocation d'André Carrel, *the first film in his long career. The film, made in 1925, was thought to have disappeared, but the Swiss* Cinémathèque *discovered a copy which was in poor condition and had it restored. This is an example of a film which belongs to a private owner but which is nevertheless preserved by a film archive.

FREDDY BUACHE, *of Switzerland, is director of the Swiss* Cinémathèque. *He is also the supervising editor of a series of studies on film history and theory published by* L'Age d'Homme *publishers, Lausanne. He is the author of studies on American cinema, Swiss cinema, and Buñuel, which have been published in this series.*

LIFTING THE VEIL OF SECRECY

FOR many years the film industry was hostile to collections of films, and the earliest film archives were constituted independently of film producers and often against their will, in an attempt to stem the destruction of negatives and prints. Catalogues of rescued films were kept secret so that holders of rights would not exercise their rights and demand the restitution of prints. Until 1960 secrecy was the rule, and exchanges of information were limited to specific titles. Furthermore, the only catalogue produced collectively in the International Federation of Film Archives (FIAF) concerned silent films, for which sufficient historical perspective seemed to have been achieved. A planned inventory of talking films made between 1929 and 1934 did not come out. The files of film archives remained shrouded in mystery.

But in the early 1960s one European archive, the Cinémathèque Suisse, *ventured to lift this veil of secrecy and published a complete list of its feature film holdings, whatever their origin. Nothing happened; no claim or demand for restitution was made.*

In the meantime, a new generation of producers, more interested in the history of the cinema, had replaced the old tycoons and a more trusting relationship had developed:

— Many archivists have signed the deposit agreement proposed by the International Federation of Film Producers Associations (IFFPA);

— Unless they have obtained express authorization to show them elsewhere, they only show films on their own premises;

— They help rights holders to trace prints and other materials;

— As for the producers, who are today confronted with piracy, they know that a copy held in a film archive is protected from illicit exhibition. What once seemed to them a risk is now a safeguard.

Archivists now have nothing to fear if they circulate their files and inventories. The old reflex for secrecy no longer has any justification. A major obstacle has been removed. ■

The Gosfilmofond of Moscow

by Vladimir Dmitriev

GOSFILMOFOND, the federal State film archive of the USSR, has one of the world's richest collections of film. A State-financed body, it is an integral part of the Soviet cinema system.

Located some sixty kilometres from Moscow in the village of Bielye Stolby, *Gosfilmofond* came into being on 4 October 1948. Films were being collected in the USSR long before then, however, especially by the Cinema School which already had a collection in 1934.

The Second World War, which destroyed so much precious cultural property in Europe, also dealt the Soviet cinema a terrible blow. As a result, immediately after the war a single centre was created to collect, restore, reproduce and safeguard in the best scientific and technical conditions all the films which had been dispersed throughout the cities of the USSR. The centre even accepted film that had almost entirely decomposed in the hope that it could be salvaged.

The collection originally consisted of negatives and copies of Soviet films by Eisenstein, Vsevolod Pudovkin, Alexander Dovzhenko, Lev Kuleshov, the Vassiliev brothers, Mark Donskoi, Mikhail Romm and many other directors who have contributed to the glory of the cinema. It was soon enriched with films by great directors from other countries. Its expansion dates largely from 1957 when it joined the International Federation of Film Archives (FIAF) and began to exchange films with other film archives on a large scale.

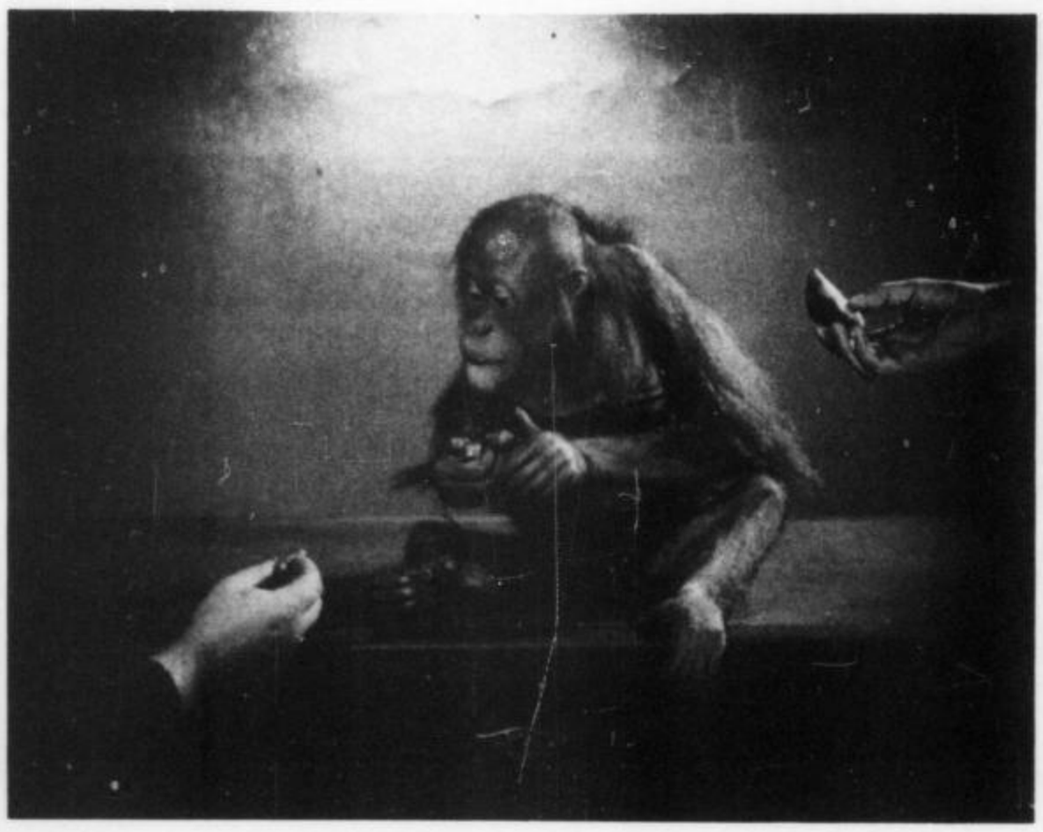
The prime task of every national film archive is of course to collect and preserve the products of its own country's cinema. But each institution is faced with the same problems: should it preserve all films? Should it spend large sums to save for posterity works which were misunderstood or rejected by the public when they first appeared? Should complex restoration work be carried out on films that may be of no interest to anyone?

Gosfilmofond closely follows international discussions about problems related to the preservation of archives and knows the arguments in favour of a selective approach. But it is guided by another principle, namely that the entire output of a national cinema, without exception, should be preserved irrespective of artistic or any other criteria. This is the only way of avoiding fatal errors resulting from personal bias or hasty decisions. Since *Gosfilmofond* was created, it has not destroyed a single metre of film without making and keeping a good copy.

All State bodies connected with the cinema in the USSR respect this principle. Every film studio is obliged to provide the archive, at its own expense, with the original negative of the cut version of a film, the interpositive, the sound track and the copy passed for exhibition. Since this requirement applies to all films produced, it naturally creates storage problems and means that new facilities are continually being built. On the other hand, it enables *Gosfilmofond* to have a collection in good condition and to replace defective copies when necessary.

VLADIMIR YUREVICH DMITRIEV, *soviet film archivist, critic and historian, has been working with the* Gosfilmofond *of Moscow since 1962 and also plays an active part in the work of FIAF. He is the author of over 20 studies on the cinema.*

A shot from* Mechanics of the Brain *(1926), directed by Vsevolod Pudovkin (1893-1953). This scientific documentary presents the work of the Russian physiologist and medical doctor Ivan Pavlov whose study of conditioned reflexes led him to establish laws governing the activity of the higher nervous system.



Scene from* Que viva México, *made in Mexico between 1930 and 1932 by Sergei Mikhailovich Eisenstein in collaboration with the American writer Upton Sinclair. The film was never completed. After a chequered career, it was reconstituted by the Soviet director Grigori Alexandrov, who had worked with Eisenstein, and today, unfinished though it is,* Que viva México *is recognized as a classic. The film, made in Spanish, helped launch the Mexican cinema.

Photos © *Gosfilmofond*, Moscow

Photo © *Gosfilmofond*, Moscow

One of the founding fathers of Soviet cinema, the Ukrainian director Alexander Dovzhenko (1894-1956) is here seen in action on the set of one of his films. His great work* Earth *(1930) was included on the list of the 12 great films of all time at the World Film Festival held at Brussels in 1958.

Gosfilmofond has a long-term programme, now nearing completion, for transferring old positives, interpositives and negatives onto non-inflammable film and then destroying the inflammable material. Not all the inflammable film has been destroyed, however. Some of it is being permanently conserved in special facilities. Some original negatives and positive colour copies have been kept, including some old hand-painted copies whose polychromatic colour-scale could not be reproduced even under the most sophisticated conditions.

Thanks to its membership of FIAF *Gosfilmofond* has been able to reconstitute the originals of such films as Abram Room's *Tretya Meshchanskaya* ("Bed and Sofa", 1927) with the aid of the Bulgarian Film Archive, and two films by Grigori Kozintsev and Leonid Trauberg, *Union of a Great Cause* (1927), with the aid of the Royal Belgian Film Archive and the film archives of the German Democratic Republic, and *The Overcoat* (1926) with the aid of the New York Museum of Modern Art.

In turn *Gosfilmofond* has helped film archives in many countries to complete their collections by supplying them with films produced in those countries and preserved in the Russian archives since the beginning of the century. It has, for example, sent to the United States the first film made by the Universal Pictures Company, *Neptune's Daughter* (1914); to France *La Terre,* a film based on Zola's novel made by the famous stage director André Antoine, and a series of Max Linder films; to West Berlin films featuring the German actress Henni Porten. Other films have been supplied to the national archives in Poland, Czechoslovakia, Hungary, the German Democratic Republic, Belgium, Denmark, The Netherlands, and many other countries.

A film archive should regard no films as "untouchable". Nevertheless, some films are given privileged treatment because the slightest damage to them would diminish the national and world film heritage. Among such works are the films of Sergei Eisenstein, Vsevolod Pudovkin and Alexander Dovzhenko, whose ninetieth birthday is being celebrated this year. *Gosfilmofond* has restored copies of Dovzhenko's films *Arsenal* (1929), *Earth* (1930), and *Shchors* (1939) so that people all over the world can appreciate the philosophy that inspired them as well as their artistic qualities.

Because of the constantly increasing cost of preserving 35 mm films, some archives have reproduced them in 16 mm format and others in 8 mm or Super 8. The reason for this is that the films take up less space and their preservation costs less. But reproduction impairs the quality of the image, and by adopting this practice an archive may fail to perform its duty, which is to preserve a copy whose quality is as near as possible to that of the original. *Gosfilmofond* thus follows the traditional practice and as far as possible preserves films in their original format.

Today, film archivists are wondering what benefits they can expect from video-cassettes, video-discs and other modern supports for moving images. Some insist that all film collections should be reproduced on these new supports, pointing out the lower cost of preservation, the greater ease of reproduction, and other advantages offered by these new methods.

Gosfilmofond is closely following the development of these techniques, but feels that at present the quality of a video recording is not as high as that of an image on film. It believes, therefore, that it would be premature to switch to video at this stage. Even if video-discs are perfected—and in terms of quality they have better prospects than video-cassettes—they will be no more than auxiliary supports in archive work. *Gosfilmofond* will continue to collect and make reproductions from original material.

In the light of its thirty-five years' experience, *Gosfilmofond* has reached the conclusion that national film archives can only carry out their mission adequately if they enjoy the full support of the State, develop close contacts with archives in other countries, and have free access to all the films produced in their respective countries.

■ **Vladimir Dmitriev**

Unesco and the preservation of moving images

by Wolfgang Klaue

WE live at a time when there is everywhere a growing awareness of the importance of history and of the need to preserve the cultural heritage of past centuries from destruction. Yet, paradoxically, we are allowing important products of our own audio-visual age—the cultural heritage of future generations—to be destroyed or irretrievably lost. More filmed material has been lost since the beginning of the present century than has been preserved.

What Bela Balacz, one of the most important theoreticians of the cinema, said over fifty years ago is, unfortunately, still valid today: "We have libraries and picture galleries, museums devoted to the history of art and of culture as a whole, special collections and archives for every imaginable subject from shoemaking and tailoring to brush-making, but none for the art of the film. The Louvre possesses a complete collection of regimental buttons, but epoch-making masterpieces of a new art form (which also captures and records real life better than any other) are nowhere to be seen. The creation of a museum of film art would appear to be an urgent task for the State".

In 1913, in his *Das Kino und die Gebildeten* (the Cinema and Educated People) Hermann Häfker developed a comprehensive concept of the tasks and functions of a film archive. But these proposals were far ahead of their time and evoked no reaction. A few film collections were established in the 1920s at a local level or in specialized form.

The nationalization of film production in the USSR created favourable conditions for the collection and preservation of films in State archives, but it was only at the end of the silent film era that an important international movement for the preservation of the moving image heritage came into being.

Film experts in a number of countries (Henri Langlois in France, Iris Barry in the USA, Bengt Idestam-Almquist in Sweden) undertook this mission with great enthusiasm. The first film archives were private foundations (*Cinémathèque Française,* Paris) or part of larger museums (Museum of Modern Art Film Department, New York).

The pioneer work accomplished in those days to save part of the moving images heritage is still worthy of our admiration. But it was not enough to halt the massive destruction of films which, through indifference, ignorance or hostility to culture, went on just as before. The International Federation of Film Archives (FIAF), established in 1938, failed to develop international activity on any significant scale. It resumed its activities in the immediate post-war period, but these were confined mainly to the traditional film-making countries. In many instances archives did not receive sufficient material support and lacked a satisfactory legal status, and as a result there were further losses during this period.

The fact that, for a variety of reasons, the moving image heritage received little or no attention in the cultural policies of many States and even in the Unesco Programme prompted the Delegation of the German Democratic Republic to take an initiative at the 18th General Conference of Unesco which was to focus greater attention on this problem. The Delegation's proposal was supported by several States. Resolution 3422 of the 18th General Conference requested the Director-General of Unesco to examine the technical, legal and administrative aspects of safeguarding moving images, and to discuss the advisability of adopting an international recommendation or convention for the protection of moving images from destruction.

WOLFGANG KLAUE *is director of the national film archive of the German Democratic Republic and president of the International Federation of Film Archives (FIAF). He played an active part in the preparation of the Unesco Recommendation on the safeguarding and preservation of moving images. Among his publications are* Filmcataloguing *and a number of books on the history of the documentary film.*

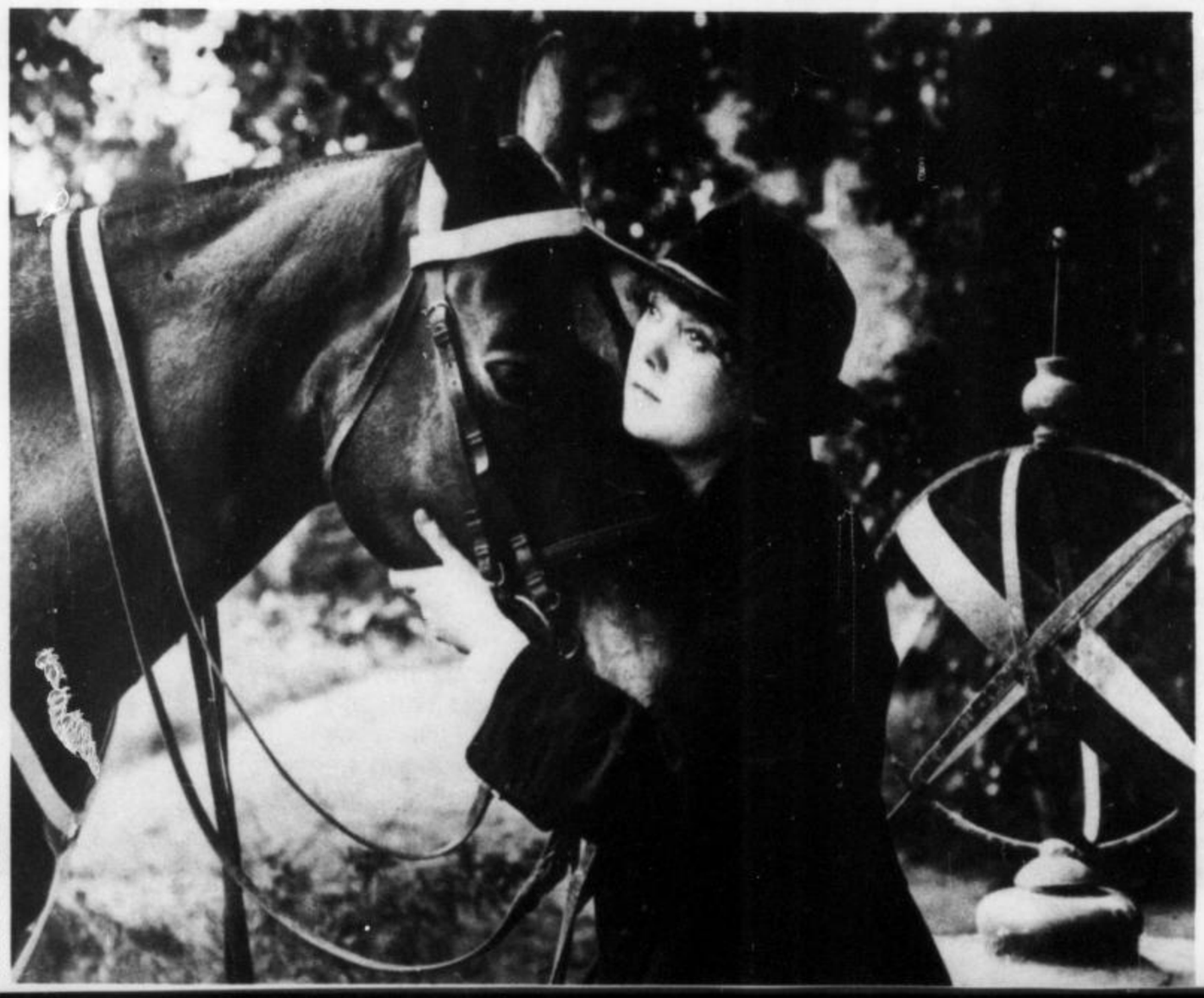


Photo © *Nederlands Filmmuseum*, Amsterdam

Annie Bos in* Majoor Frans *(1916), one of the many silent films from an active period of production in The Netherlands that are not known to have survived.

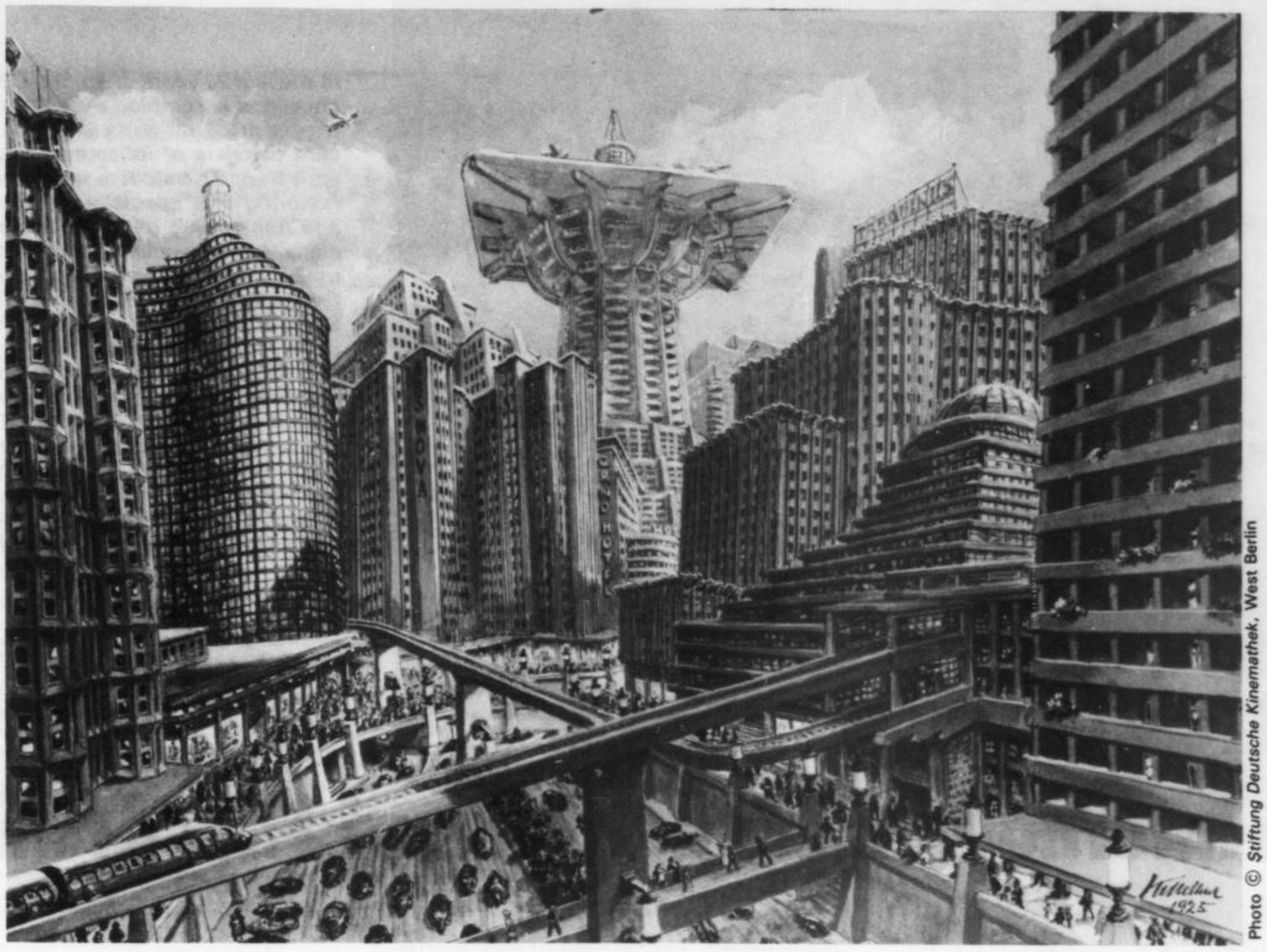


Photo © Stiftung Deutsche Kinemathek, West Berlin

Model design of a futuristic city was produced by Erich Kettelhut for Fritz Lang's visionary film* Metropolis *(Germany 1925-1926). A reconstitution of* Metropolis *has been made from the original script and a hand-coloured version is being shown for the first time in Paris this summer.

A preliminary meeting of experts was held in Berlin (capital of the German Democratic Republic) in 1975.

Of particular interest was the discussion of the question as to how, given the dominant role of the audio-visual media in social communication, the importance of the cinema and television as instruments of entertainment, education and culture, and as a form of documentary reflection of contemporary events and phenomena, this medium has been so undervalued as a heritage.

The reasons are complex. Following the development of cinematography the film was regarded in many countries primarily as a form of cheap, low-level entertainment, an expression of a sub-culture and not as a means of artistic expression or contemporary historical documentation.

Another cause of losses in the moving image heritage is the lack of adequate material and financial support for carrying out this task. There is probably no form of cultural property whose safeguarding and preservation costs as much as that of moving images. If the storage conditions are less than optimal, films suffer decomposure through chemical reactions and are ruined by fungi and bacteria. In the case of colour film, its instability leads to fading of the colours. Only heavy investment in equipment to ensure optimal storage conditions (e.g. in the case of colour film, at a temperature of −7°C and a 25 per cent humidity level) and in restoring damaged films can guarantee safeguarding and preservation over long periods.

The problems connected with collection, selection, cataloguing, documentation, restoration, technical processing, storage and air-conditioning are new ones that demand scientific study. Furthermore, the development and dissemination of know-how relating to archives for moving images are essential if further destruction is to be avoided. This is especially true for Asia, Africa and Latin America. These regions now produce more than two thirds of the world's output of feature films, but the development of their archives for moving images has not kept pace with their film production.

There is another aspect of moving images which has affected, and still affects, their safeguarding and preservation. The production of moving images necessitates much heavier investment than does that of other works of art. Moving images have a twofold character. They are both works of art, and merchandise. Their distribution must cover production costs and provide a profit. Fears that material stored in archives would escape the control of producers and distributors, and that their interests would suffer as a consequence, have accompanied moving image archives since the beginning.

On 27 October 1980 the *Recommendation for the Safeguarding and Preservation of Moving Images* was adopted by consensus at the General Conference of Unesco in Belgrade. It is a document of historical importance. For the first time, eighty-five years after the invention of the cinematograph and fifty years after the invention of television, Unesco called upon its Member States and the international public to treat moving images, because of their educational, cultural, artistic, scientific and historical value, as an element of national culture and to protect and preserve them for transmission to future generations.

The Recommendation includes a list of fundamental legal, administrative and technical measures for protecting the moving image heritage, its use, and the development of international co-operation in this field. The Recommendation had to take account of differing interests and concepts and this is reflected in its compromise character.

The document presents a series of choices in the scope, contents and methodology of measures to achieve this aim. For instance, in addition to the "mandatory deposit" provision, which exists in most countries in regard to books, other measures, such as deposit, purchase or donation, are recommended whereby moving images can be transferred to archives. The rights and powers of archives in regard to the safeguarding and use of their collections and the treatment of foreign works are also defined in a manner which reflects differing points of view.

The implementation of a recommendation of this scope demands time, but the progress already achieved in the past three years is encouraging. The Recommendation has attracted the attention of many governments and specialized bodies. The situation of existing archives for moving images has been improved in many countries as a result of legal measures and financial support. Initiatives have been taken in Asian, African and Latin American countries to create the necessary conditions for the preservation of the national heritage of moving images. This development has been promoted and accelerated by the adoption of measures in the Unesco Programme.

■ **Wolfgang Klaue**

Photo © Zhongguo Dianying Zi liao guan, Beijing

In the last 20 years or so, the China Film Archive has assembled over 100,000 reels of film from China and elsewhere. Thirty per cent consists of inflammable and increasingly fragile nitrate film which the Archive is restoring in a specially created laboratory and transferring onto safety stock. Technicians have succeeded in restoring to a usable condition a nitrate print of one of the first talkies made in China, Cai Chu Sheng's* Song of the Fishermen *(1934) which has not been seen by the public for 40 years (left). The film had irremediably shrunk, and a specially adapted system was developed to pass it through the projector. The Song of the Fishermen, ***which won an award at the 1935 Moscow Film Festival, has already been shown on Chinese television and is to be presented in a forthcoming retrospective of Chinese films of the 1930s and 1940s. The China Film Archive has been a member of FIAF since 1980.***

The International Federation of Film Archives

by Robert Daudelin

FOUNDED in 1938, the International Federation of Film Archives (FIAF) today has a membership of seventy-three archives throughout the world: four in Africa, seven in North America, twelve in Latin America, nine in Asia, thirty-eight in Europe and three in Oceania.

The Federation has four main objectives:

— to promote the preservation of films considered to be works of art or historical documents;

— to encourage the creation and development of *cinémathèques* (film archives) in all countries;

— to facilitate collection and international exchange of films and documents concerning the history and art of cinematography so as to make them accessible to the widest possible audience;

— to foster increased co-operation between its members.

Members of the Federation are independent, non-profit *cinémathèques* whose aim is to study the history and art of the cinema and whose services are available to the public. Their principal task should be the acquisition, preservation and cataloguing of films and documentation relating to the cinema.

In order to foster the culture and art of the cinema, members are authorized, indeed encouraged, to undertake other activities such as the organization of film showings, exhibitions, symposia and meetings and the publication of books, pamphlets and periodicals. The Federation itself has published several technical works which have become essential reference sources for both newly-formed and longer-established archives.

From modest beginnings, when it had all the appearance of a private club, the Federation has become as it were the "United Nations" of the moving image. Its annual congress, which now includes historical and technical symposia, is attended by over one hundred delegates from all over the world. The proceedings of these meetings and symposia regularly give rise to publications that have become essential tools for researchers and historians of the cinema. These publications include such works as *The Influence of the Soviet Cinema on World Cinema, The Cinema from 1900 to 1906,* and *The Problem of Selection in Film Archives.*

In 1983 alone, the collections of Federation member archives increased by more than thirty thousand films (both feature-length and shorts). In the same year some eighty million metres of film were examined by technicians of member archives. Also in 1983, twenty-four member archives started work on or completed construction of specialized film conservation store-rooms many of which met the standards required for the preservation of both video-tapes and cinematographic film.

The permanent secretariat of the International Federation of Film Archives (FIAF) is located in Brussels (Coudenberg 70, 1000 Brussels, Belgium). Further information can be obtained from the secretariat concerning the activities of the Federation and the help available to those wishing to establish new archives. ■

ROBERT DAUDELIN, *of Canada, is Director-General of the* Cinémathèque *of Quebec, and has been for the last six years Secretary-General of FIAF.*

Editorial, Sales and Distribution Offices:
Unesco, 7, Place de Fontenoy, 75700 Paris

Subscription rates
1 year: 58 French francs. 2 years (valid only in France): 100 French francs. Binder for a year's issues: 46 FF

The **UNESCO COURIER** is published monthly.
Individual articles and photographs not copyrighted may be reprinted providing the credit line reads "Reprinted from the **UNESCO COURIER**", plus date of issue, and three voucher copies are sent to the editor. Signed articles reprinted must bear author's name. Non-copyright photos will be supplied on request. Unsolicited manuscripts cannot be returned unless accompanied by an international reply coupon covering postage. Signed articles express the opinions of the authors and do not necessarily represent the opinions of UNESCO or those of the editors of the **UNESCO COURIER.** Photo captions and headlines are written by the Unesco Courier staff. The boundaries on maps published in the magazine do not imply official endorsement or acceptance by Unesco or the United Nations.
The Unesco Courier is produced in microform (microfilm and/or microfiche) by: (1) University Microfilms (Xerox). Ann Arbor, Michigan 48100, U.S.A.; (2) N.C.R. Microcard Edition, Indian Head, Inc., 111 West 40th Street, New York, U.S.A.; (3) Bell and Howell Co., Old Mansfield Road, Wooster, Ohio 44691, U.S.A.

Assistant Editor-in-chief: Olga Rödel
Managing Editor: Gillian Whitcomb
Editors:
English: Howard Brabyn (Paris)
French: Alain Lévêque (Paris)
Spanish: Francisco Fernandez-Santos (Paris)
Russian: Nikolai Kuznetsov (Paris)
Arabic: Sayed Osman (Paris)
German: Werner Merkli (Berne)
Japanese: Seiichiro Kojima (Tokyo)
Italian: Mario Guidotti (Rome)
Hindi: Rajmani Tiwari (Delhi)
Tamil: M. Mohammed Mustafa (Madras)
Hebrew: Alexander Broïdo (Tel Aviv)
Persian: Hossein Razmdjou (Teheran)
Dutch: Paul Morren (Antwerp)
Portuguese: Benedicto Silva (Rio de Janeiro)
Turkish: Mefra Ilgazer (Istambul)
Urdu: Hakim Mohammed Saïd (Karachi)
Catalan: Joan Carreras i Marti (Barcelona)
Malaysian: Azizah Hamzah (Kuala Lumpur)
Korean: Paik Syeung-Gil (Seoul)
Swahili: Domino Rutayebesibwa (Dar-es-Salam)
Braille: Frederick Potter (Paris)
Croato-Serb, Macedonian, Serbo-Croat, Slovene: Vitomir Sudarski (Belgrade)
Chinese: Shen Guofen (Pekin)
Bulgarian: Goran Gotev (Sofia)
Greek: Nicolas Papageorgiou (Athens)

Assistant Editors:
English Edition: Roy Malkin
French Edition: Neda el Khazen
Spanish Edition: Jorge Enrique Adoum
Research: Christiane Boucher
Illustrations: Ariane Bailey
Layout and Design: Georges Servat
Promotion: Fernando Ainsa
Special projects: Peggy Julien

All correspondence should be addressed to the Editor-in-Chief in Paris.

BRODARD GRAPHIQUE. COULOMMIERS - Dépôt légal C 1 - Août 1984 - IMPRIMÉ EN FRANCE (Printed in France)
PHOTOCOMPOSITION-PHOTOGRAVURE CHRISTIAN PAGNOUD - 6/8 rue des Epinettes - 75017 PARIS.

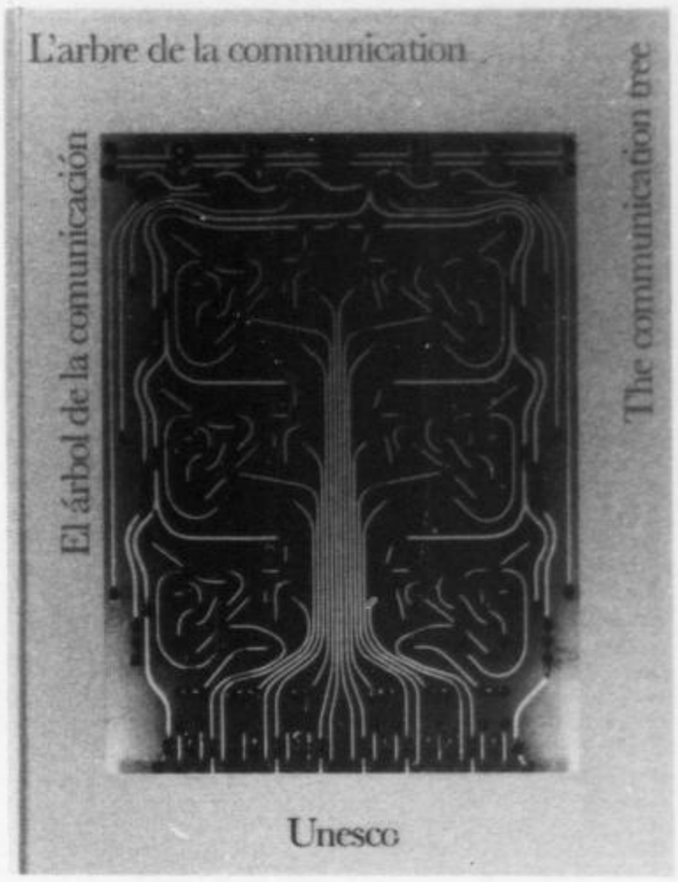
Where to renew your subscription

and place your order for other Unesco publications

Order from any bookseller
or write direct to the National Distributor in your country.
(See list below; names of distributors
in countries not listed, along with subscription rates
in local currency, will be supplied on request.)

AUSTRALIA. Hunter Publications, 58A Gipps Street, Collingwood Victoria 3066; Publications: Educational Supplies Pty. Ltd. P.O. Box 33, Brookvale, 2100, NSW. Periodicals: Dominie Pty. Subscriptions Dept., P.O. Box 33, Brookvale 2100, NSW. Subagent: United Nations Association of Australia, P.O. Box 175, 5th floor, Ana House, 28 Elizabeth Street, Melbourne Victoria 3000.
AUSTRIA. Buchhandlung Gerold and Co., Graben 31, A-1011, Vienna.
BAHAMAS. Nassau Stationers Ltd., P.O. Box N-3138, Nassau.
BANGLADESH. Bangladesh Books International Ltd., Ittefaq Building, 1, R.K. Mission Rd., Hatkhola, Dacca 3. —
BARBADOS. University of the West Indies Bookshop, Cave Hill Campus, P.O. Box 64, Bridgetown.
BELGIUM. "Unesco Courier" Dutch edition only: N.V. Handelmaatschappij Keesing. Keesinglaan 2-18, 2100 Deurne-Antwerpen. French edition and general Unesco publications agent: Jean de Lannoy, 202, avenue du Roi, 1060 Brussels, CCP 000-0070823-13.
BOTSWANA. Botswana Book Centre, P.O. Box 91, Gaborone.
BURMA. Trade Corporation No. 9, 550-552 Merchant Street, Rangoon.
CANADA. Renouf Publishing Co. Ltd., 2182 St. Catherine Street West, Montreal, Que. H3H 1M7.
CHAD. Librairie Abssounout, 24 av. Charles de Gaulle, B.P. 388, N'Djamena.
CHINA. China National Publications Import and Export Corporation, P.O. Box 88, Beijing.
CYPRUS. "MAM", Archbishop Makarios 3rd Avenue, P.O. Box 1722, Nicosia.
CZECHOSLOVAKIA. — S.N.T.L., Spalena 51, Prague 1 (Permanent display); Zahranicni literatura, 11 Soukenicka, Prague 1. For Slovakia only: Alfa Verlag. — Publishers, Hurbanovo nam. 6,893 31 Bratislava — CSSR.
DENMARK. Munksgaard Export and Subscription Service, 35 Norre Sogade, DK 1370, Copenhagen K.
EGYPT (ARAB REPUBLIC OF). National Centre for Unesco Publications, No. 1 Talaat Harb Street, Cairo.
ETHIOPIA. National Agency for Unesco, P.O. Box 2996, Addis Ababa.
FINLAND. Akateeminen Kirjakauppa, Keskuskatu 1, SF-00100 Helsinki 10; Suomalainen Kirjakauppa Oy, Koivuvaarankuja 2, 01640 Vantaa 64.
FRANCE. Librairie de l'Unesco, 7, place de Fontenoy, 75700 Paris, C.C.P. 12598-48.
GABON. Librairie Hachette, B.P. 3923, Libreville.
GERMAN DEMOCRATIC REP. Buchhaus Leipzig, Postfach 140, 710 Leipzig or from Internationalen Buchhandlungen in the G.D.R.
FED. REP. OF GERMANY. For the Unesco Courier (German, English, French and Spanish editions): Mr. H. Baum, Deutscher Unesco-Kurier Vertrieb, Basaltstrasse 57, D 5300 Bonn 3. For other Unesco publications: Karger Verlag, Germering/München. For scientific maps only: Geo Center, Postfach 800830, Stuttgart 80.
GHANA. Presbyterian Bookshop Depot Ltd., P.O. Box 195, Accra; Ghana Book Suppliers Ltd., P.O. Box 7869, Accra; The University Bookshop of Ghana, Accra; The University Bookshop of Cape Coast; The University Bookshop of Legon, P.O. Box 1, Legon.
GREAT BRITAIN. See United Kingdom.
HONG KONG. Federal Publications (HK) Ltd., 5A Evergreen Industrial Mansion, 12 Yip Fat Street, Aberdeen. Swindon Book Co., 13-15, Lock Road, Kowloon. Hong Kong Government Information Services, Publication Centre, Baskerville House, 22 Ice Street.
HUNGARY. Akadémiai Könyvesbolt, Váci u. 22, Budapest V; A.K.V. Konyvtürosok Boltja, Népköztársaság utja 16, Budapest VI.
ICELAND. Snaebjörn Jonsson & Co., H.F., Hafnarstraeti 9, Reykjavik.
INDIA. Orient Longman Ltd., Kamani Marg, Ballard Estate, Bombay 400038; 17 Chittaranjan Avenue, Calcutta 13; 36a, Anna Salai, Mount Road, Madras 2; 5-9-41/1 Bashir Bagh, Hyderabad 500001 (AP); 80/1 Mahatma Gandhi Road, Bangalore-560001; 3-5-820 Hyderguda, Hyderabad-500001. Sub-Depots: Oxford Book & Stationery Co. 17 Park Street, Calcutta 70016; Scindia House, New Delhi; Publication Unit, Ministry of Education and Culture, Ex. AFO Hutments, Dr. Rajendra Prasad Road, New Delhi 110001.
INDONESIA. Bhratara Publishers and Booksellers, 29 Jl. Oto Iskandardinata III, Jakarta; Indira P.T., Jl Dr Sam Ratulangie 37, Jakarta Pusat.
IRAN. Kharazmie Publishing and Distribution Co., 28, Vessal Shirazi Street, Enghélab Avenue. P.O. Box 314/1486, Teheran; Iranian Nat. Comm. for Unesco. Seyed Jamal Eddin Assad Abadi Avenue 64th Street, Bonyad Building P.O. Box 1533, Teheran.
IRAQ. McKenzie's Bookshop, Al Rashid Street, Baghdad.
IRELAND. The Educational Company of Ireland Ltd, Ballymount Road, Walkinstown, Dublin 12; Tycooly International Publ. Ltd 6 Crofton Terrace, Dun Laoghaire Co., Dublin.
ISRAEL. A.B.C. Bookstore Ltd., P.O. Box 1283, 71 Allenby Road, Tel Aviv 61000.
ITALY. Licosa (Libreria Commissionaria Sansoni, S.p.A.) Via Lamarmora 45, Casella Postale 552, 50121 Florence.
JAMAICA. Sangster's Book Stores Ltd., P.O. Box 366, 101 Water Lane, Kingston. University of the West Indies Bookshop, Mona, Kingston.
JAPAN. Eastern Book Service Inc., 37-3 Hongo 3-chome Bunkyo-ku Tokyo 113.
KENYA. East African Publishing House, P.O. Box 30571, Nairobi.
KOREA. Korean National Commission for Unesco, P.O. Box Central 64, Seoul.
KUWAIT. The Kuwait Bookshop Co., Ltd, POB 2942, Kuwait; for the Unesco Courier; Farafalla Press Agency, P.O. Box SAFA 4541, Kuwait.
LESOTHO. Mazenod Book Centre, P.O. Mazenod. Lesotho, Southern Africa.
LIBERIA. Code and Yancy Bookshops Ltd., P.O. Box 286, Monrovia.
LIBYA. Agency for Development of Publication & Distribution, P.O. Box 34-35, Tripoli.
LUXEMBOURG. Librairie Paul Bruck, 22, Grande-Rue, Luxembourg.
MALAWI. Malawi Book Service, Head Office, P.O. Box 30044 Chichiri, Blantyre 3.
MALAYSIA. University of Malaya Cooperative Bookshop, Kuala Lumpur 22-11.
MALTA. Sapienzas, 26 Republic Street, Valletta.
MAURITIUS. Nalanda Company Ltd., 30, Bourbon Street, Port-Louis.
MONACO. British Library, 30 bd. des Moulins, Monte-Carlo.
NEPAL. Sajha Prakashan Polchowk, Kathmandu.
NETHERLANDS. KEESING BOEKEN B.V., Joan Muyskenweg, 22, Postbus 1118, 1000 BC Amsterdam.
NETHERLANDS ANTILLES. Van Dorp-Eddine N.V., P.O. Box 200, Willemstad, Curaçao. N.A.
NEW ZEALAND. Government Printing Office, Government Bookshops at: Rutland Street, P.O. Box 5344, Auckland; 130, Oxford Terrace. P.O. Box 1721 Christchurch; Alma Street, P.O. Box 857 Hamilton; Princes Street, P.O. Box 1104, Dunedin, Mulgrave Street, Private Bag, Wellington.
NIGERIA. The University Bookshop of Ife; The University Bookshop of Ibadan, P.O. 286; The University Bookshop of Nsukka; The University Bookshop of Lagos; The Ahmadu Bello University Bookshop of Zaria.
NORWAY. All publications: Johan Grundt Tanum (Booksellers), Karl Johansgate 41/43, Oslo 1; Universitets Bokhandelen, Universitetssentret, P.O.B. 307 Blindern, Oslo 3. For Unesco Courier only: A.S. Narvesens Literaturjeneste, Box 6125, Oslo 6.
PAKISTAN. Mirza Book Agency, 65 Shahrah Quaid-i-azam, P.O. Box No. 729, Lahore 3.
PHILIPPINES. The Modern Book Co., 926 Rizal Avenue, P.O. Box 632, Manila D-404.
POLAND. Orpan-Import, Palac Kultury I Nauki, Warsaw; Ars Polona-Ruch, Krakowskie Przedmiescie No. 7.00-068 WARSAW.
PORTUGAL. Dias & Andrade Ltda. Livraria Portugal, rua do Carmo 70, Lisbon.
SEYCHELLES. National Bookshop, P.O. Box 48, Mahé; New Service Ltd., Kingsgate House, P.O. Box 131, Mahé.
SIERRA LEONE. Fourah Bay, Njala University and Sierra Leone Diocesan Bookshops, Freetown.
SINGAPORE. Federal Publications (S) Pte Ltd. Times Jurong, 2 Jurong Port Road, Singapore 2261.
SOMALI DEMOCRATIC REPUBLIC. Modern Book Shop and General, P.O. Box 951, Mogadiscio.
SOUTH AFRICA. For the Unesco Courier (single copies) only: Central News agency, P.O. Box 1033, Johannesburg.
SRI LANKA. Lake House Bookshop, 100 Sir Chittampalam Gardiner Mawata P.O.B. 244 Colombo 2.
SUDAN. Al Bashir Bookshop, P.O. Box 1118, Khartoum.
SWEDEN. All publications A/B.C.E. Fritzes Kungl, Hovbokhandel, Regeringsgatan 12, Box 16356. 10327 Stockholm 16. For the Unesco Courier: Svenska FN Förbundet, Skolgrand 2, Box 150 50 S- 104 65, Stockholm.
SWITZERLAND. All publications: Europa Verlag. 5 Rämistrasse. Zurich. Librairie Payot, rue Grenus 6, 1211, Geneva 11, C.C.P. 12-236. Librairies Payot also in Lausanne, Basle, Berne, Vevey, Montreux, Neuchâtel and Zurich.
TANZANIA. Dares Salaam Bookshop, P.O.B. 9030 Dar-es-Salaam.
THAILAND. Nibondh and Co. Ltd., 40-42 Charoen Krung Road, Siyaeg Phaya Sri, P.O. Box 402; Bangkok: Suksapan Panit, Mansion 9, Rajdamnern Avenue, Bangkok; Suksit Siam Company, 1715 Rama IV Road, Bangkok.
TRINIDAD AND TOBAGO. National Commission for Unesco, 18 Alexandra Street, St. Clair, Trinidad, W.I.
TURKEY. Haset Kitapevi A.S., Istiklâl Caddesi, N° 469, Posta Kutusu 219, Beyoglu, Istambul.
UGANDA. Uganda Bookshop, P.O. Box 7145, Kampala.
UNITED KINGDOM. H.M. Stationery Office, H.M.S.O., P.O. Box 276, London, SW8 5DT, and Govt. Bookshops in London. Edinburgh, Belfast, Manchester, Birmingham, Bristol; for scientific maps only: McCarta Ltd., 122 King's Cross Road, London WC 1X 9 DS.
UNITED STATES. Unipub, 205 East 42nd Street, New York, N.Y. 10017. Orders for books & Periodicals: Box 433, Murray Hill Station, New York, N.Y. 10157.
U.S.S.R. Mezhdunarodnaya Kniga, Moscow, G-200.
YUGOSLAVIA. Mladost, Ilica 30/11, Zagreb; Cankarjeva Zalozba, Zopitarjeva 2, Lubljana; Nolit, Terazije 27/11, Belgrade.
ZAMBIA. National Educational Distribution Co. of Zambia Ltd., P.O. Box 2664 Lusaka.
ZIMBABWE. Textbook Sales (PVT) Ltd., 67 Union Avenue, Harare.

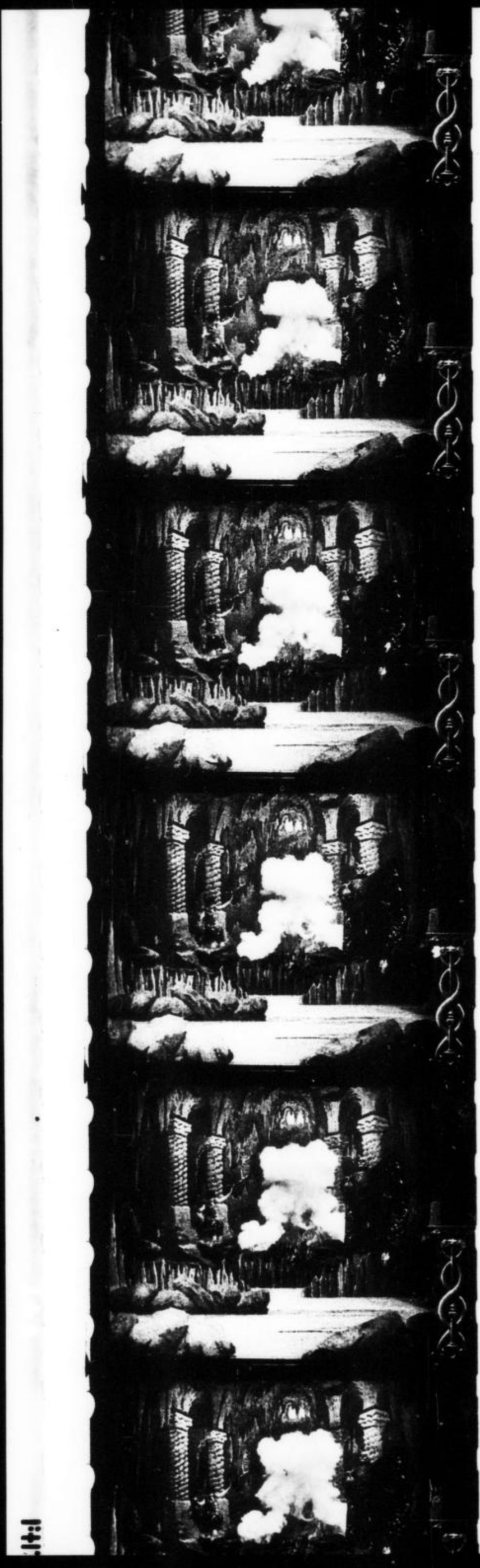
Just published



The Communication Tree is an album of 115 photos and prints illustrating the complexity of the world's communication networks. While raising the question of whether age-old modes of communication are doomed to perish, the volume also illustrates the strivings summed up by Unesco's Director-General, Mr. Amadou-Mahtar M'Bow in the preface: "The challenge faced today by each of the peoples of the world is that of coming fully into its own while making of its specific nature one of the paths to universality."

Devised and written by Dominique Roger and Jane Albert-Hesse
Design by Monika Jost

1984, 71 pages, 50 French francs
Trilingual English/French/Spanish



A "new" art barely a century old, and a major form of historical record, the motion picture is a fragile medium. Many treasures of the early cinema have disappeared through neglect or vandalism but today there is a growing awareness that the world's heritage of film should be preserved for posterity. One urgent problem is that most early motion picture film was made of a highly inflammable and perishable form of celluloid or cellulose nitrate. These "nitrate" films are subject to decomposition and if they are not copied onto more durable "safety" film they will be lost forever. Above, scenes from a copy, recently made from a deteriorating nitrate original, of *The Red Spectre*, a hand-tinted film made around 1907.

Photo: Film Department, George Eastman House, New York